

The School Musician

January
1958

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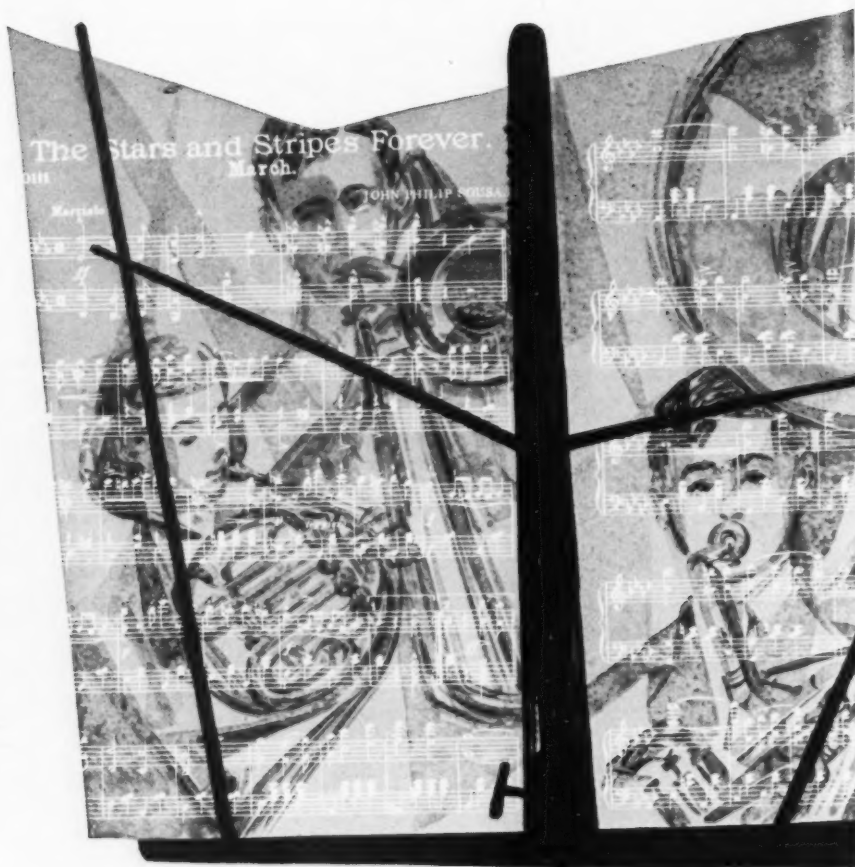
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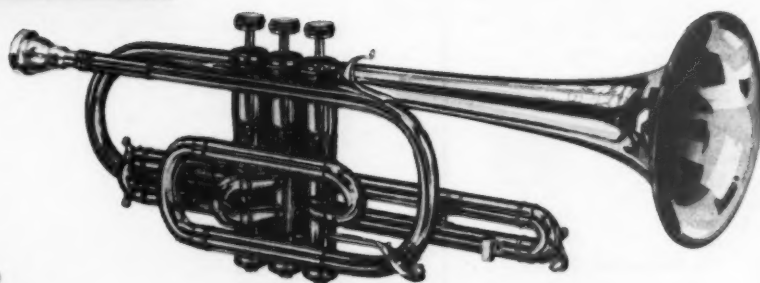
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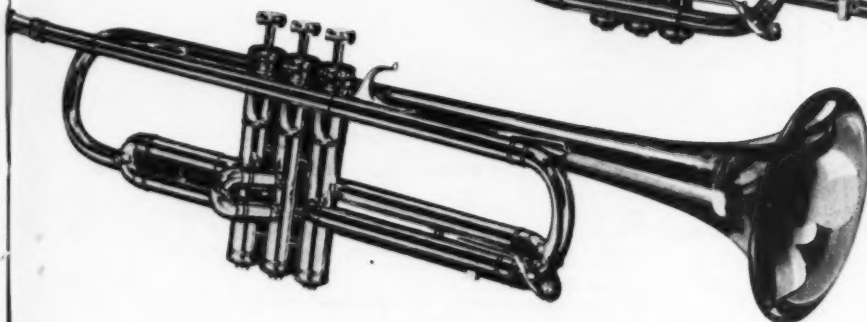
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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 29, No. 5 January, 1958

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Alvin Nelson and John Fitzer, Art Production. Karen Mack, Teen-Age Editor. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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"They Are Making America Musical"



Lewis A. Crew of Pontiac, Michigan

Member, American School Band Directors Association

"Membership in our school bands and orchestras should encourage and develop a high standard of musical performance. As students value of these standards increase so will their citizenship, their pride in appearance, and 'esprit de corps' in their organization," says Lewis A. Crew, an Active Member of the American School Band Directors Association, and Instructor of Instrumental Music, Pontiac Public Schools, Pontiac, Michigan.

Mr. Crew received his advance training at Michigan State Normal College. He received his officers commission in the USNR at Columbia University. He served three years in the U. S. Navy during World War II, seeing action in the South Pacific. He is continuing his studies at Wayne University during the Summer. After graduation in 1947 he assumed the duties as Director of Music in the public schools of Utica, Michigan. Three years later he became associated with the Pontiac Public Schools. His fine bands have always placed in the first division in district and state competitions. He and his colleague, Eldon Risebart have written a successful Pre-Band Method, "Tune Time," which is scheduled for publication.

He is tremendously proud of his lovely family which consists of his wife, Alice, and two children Cathy, six years, and Charles, three years. His favorite hobby is color photography which he selected during his 1956 American School Band Directors National Convention trip to Boulder, Colorado. Though this young band director is busy from dawn til way after dusk, he continues to dwell into methods and ideas for the further development of better school bands and better school band music. We of THE SCHOOL MUSICIAN Staff are proud indeed to present Lewis A. Crew of Pontiac, Michigan who is truly devoting his life to "Making America Musical."



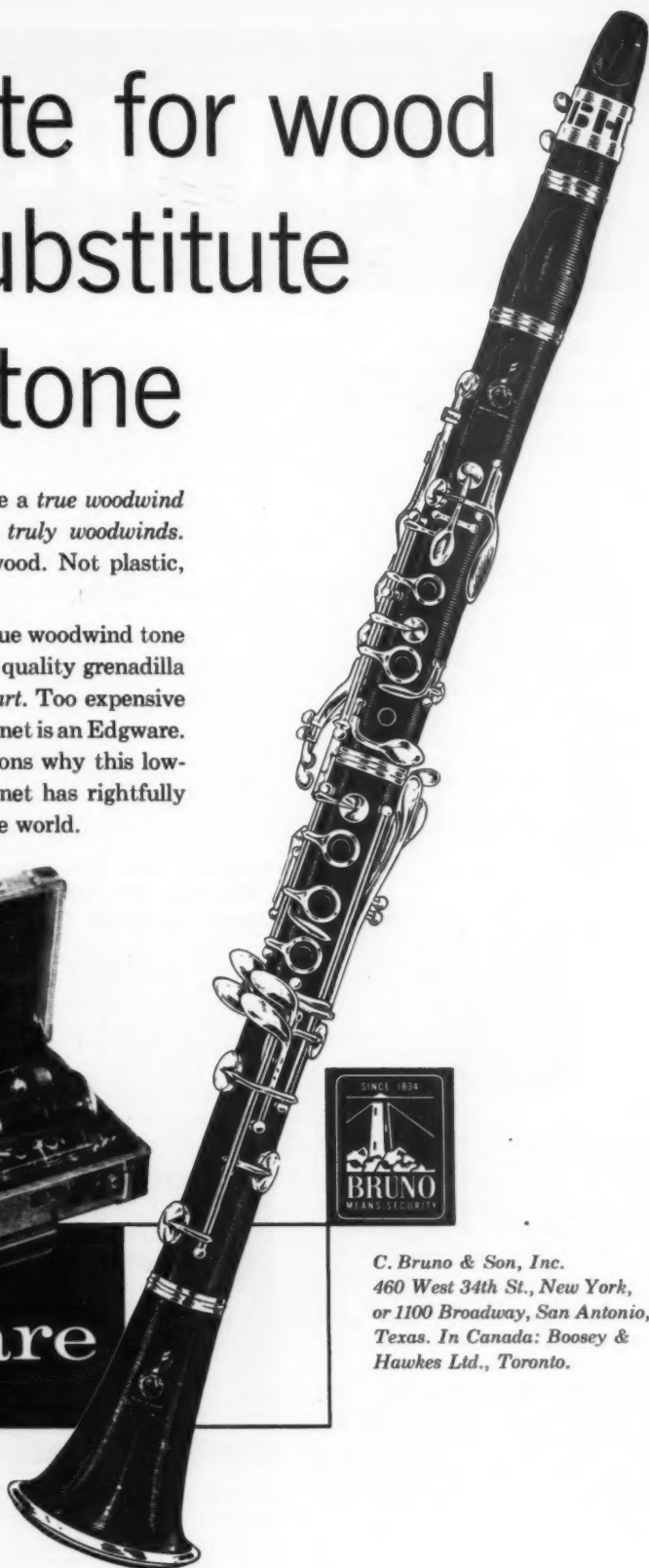
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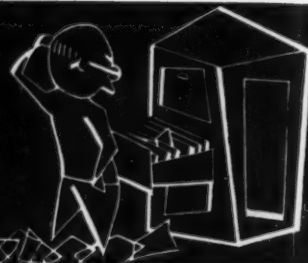
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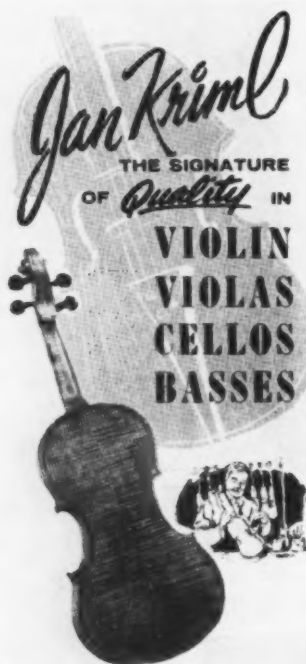
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Schools and Churches Offered 39 Fund Raising Ideas for New Choir Robes

The E. R. Moore Company has prepared a new folder describing 39 effective ideas for raising gown-purchase funds—and it's available free by merely requesting it.

One of the 39 helpful suggestions describes a "progress chart." A kit (as illustrated) containing the necessary "props" to execute this plan is also



available from MOORE. Each kit carries a cardboard chart with outlined spaces coinciding with the number of choir robes needed. Gummed stickers picturing a robed chorister, are placed in the outlined spaces on the chart as

(Turn to page 49)

Oboe Fingering Chart Is Newest Martin Freres Classroom Aid

Martin Frères OBOE FINGERING CHART



As a follow-up to the Martin Freres clarinet fingering chart introduced last year, Martin Freres Woodwinds has just prepared a new oboe fingering chart using the same principles of numbering fingers and keys.

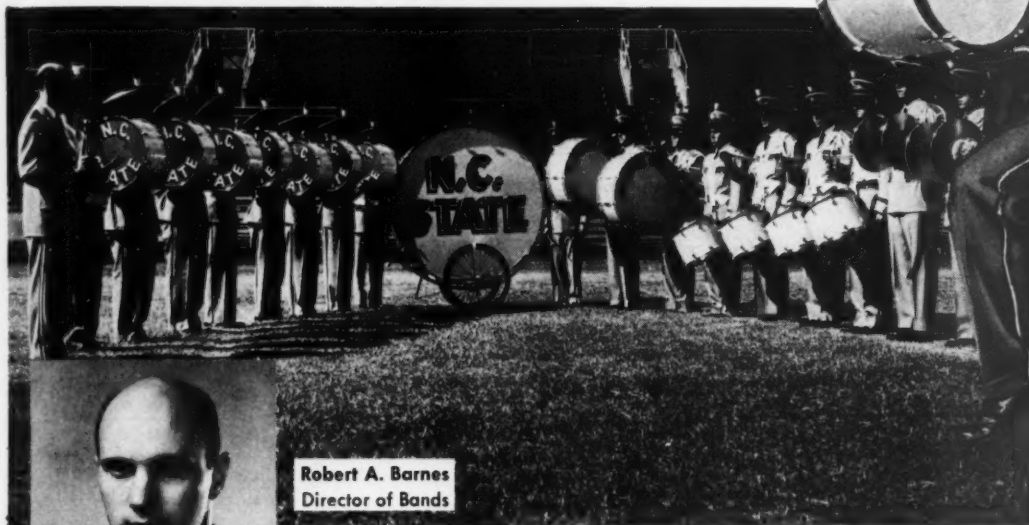
The oboe fingering chart is 22 by 29 inches in size for display on classroom walls, with the oboe shown in full size. It is printed in two colors, with metal edging and hangers. A student's pocket edition will also be made available, for home and desk use.

As explained in the introduction, the Martin Freres oboe fingering chart is a visual aid and is not intended to take the place of instruction by a teacher, Martin Freres points out. The chart suggests that the student consult his teacher for alternate and trill fingerings.

Lester Merkin, director of the Martin Freres Education Department, is the author of the Martin Freres oboe fingering chart. He is staff reed artist with the American Broadcasting Com-

(Turn to page 47)

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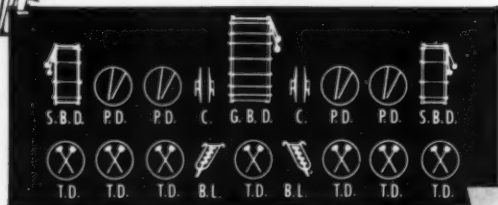
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The Brass Workshop

By George Reynolds

THE TRUMPET OR THE CORNET?

Two identical lengths of tubing have given rise to a great deal of confusion, disagreement and controversy as to which instrument should be used in present day bands. There are adherents for both instruments and a variety of reasons for their particular selection. The writer wishes to explore this area of brass with you, but first, let us describe the instruments for similarities and differences.

The cornet is basically conical in bore and in smaller percentage cylindrical. Because of this arrangement of the tubing, the fundamental tone produced by the instrument is reinforced predominantly by the lower partials' (harmonics) inherent in the total timbre (tonal quality) of the sound.

The trumpet is basically cylindrical in bore and in smaller percentage conical. Because of this arrangement of the tubing, the fundamental tone produced contains a larger portion of the higher partials (harmonics) than lower partials in the total timbre of the sound.

Both instruments operate on the same principles, have the same range, and variation in their construction is a matter of the design and engineering of the various instrument manufacturers. The exact amounts of conical and cylindrical tubing aside from the bell and the tubing for the valves is the manufacturers' secret as much as are special alloys of metals or exact amounts of enlargement of conical bores from the lead pipe to the bell.

A fundamental difference in the instruments is two distinct, separate tonal qualities. While most people will agree to this, the controversy begins with a statement, e.g., "A good player can produce both qualities on the one instrument"! In certain situations this is possible; a *p* passage played by trumpets can have a soft dark texture and a *ff* passage played by cornets can have excellent brilliance, however, these effects are more difficult to achieve on the stated instruments than if assigned to the opposite instrument. There is a breadth and a deep sonority available on the cornet which the trumpet does not approximate and, conversely, the trumpet can achieve a

George Reynolds is considered by many to be one of America's leading virtuosos of the cornet and trumpet. He is also an outstanding conductor, clinician, lecturer, and consultant on brass problems. All correspondence concerning his monthly clinical column or available guest appearance dates should be sent direct to: George Reynolds, Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pennsylvania. . . . (The Publisher)

sharp edge and a clarity of brilliance in its tone which the cornet cannot match. Superior players on either instrument or a specially designed mouthpiece more often magnify the difference in timbre of the instruments than lessen it.

Playing characteristics of the cornet are essentially different from the trumpet in that the cornet has much more ease of flexibility in its response and is thus superior for the performance of *cantabile* passages. Because of this ease of flexibility, it is easier to attain command of highly technical passages, especially those with large intervals to be played at high speed. More minute gradations of embouchure settings are necessary for highly florid passages on the trumpet and are more difficult to command. The crisp, incisive tongued passages and its remarkable brilliance in a larger portion of its register, make the trumpet a unique, colorful instrument which is most essential to today's orchestras and bands.

Is the cornet, which today finds only

(Turn to page 48)



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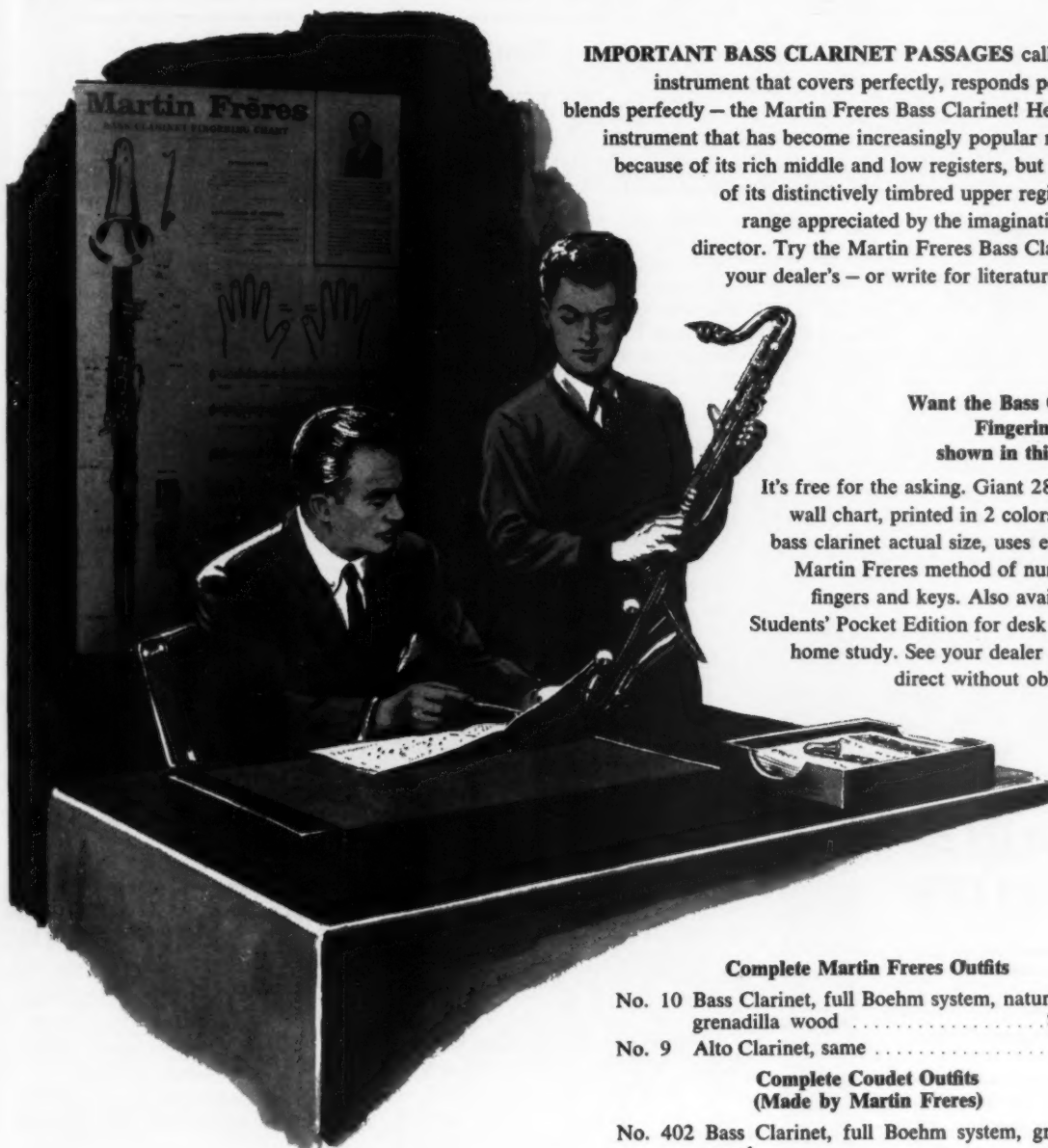
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The Band Music Laboratory

Coordinated by David Kaplan

Reviews By Ed Nelson

Ideas of March, by Donald Moore, Chappell & Co., FB \$5.00, SB \$7.50, 1957.

Here is a very melodic and harmonically interesting march that has every chance of being one of the really good new marches published this year. Mr. Moore has a number that sounds, is full and is not technically difficult. No instrument is pushed to extremes as to range, or technic; the clarinets have one high E_h and the flutes go up to G. In the opening the cornets have B_h and a couple of high B naturals, but they are approached in a scale-like fashion and are not so exposed as to cause a problem.

It is interesting how Mr. Moore has made use of the dotted quarter and eighth note figure in this number. The rhythm is prominent in the introduction and is appearing throughout the entire number on the 2nd beat. This little device has a very definite unifying effect—whereas some marches seem disconnected from one strain to another this number is quite continuous. Although one can definitely find an introduction, 1st and 2nd strain and trio, the march has no repeats as is the usual custom in a march.

This selection can be played by any good C or D band, but will make an excellent number for any class A or B band as well. Also, this would be an excellent festival number. Concert B_h and E_h are the keys.

* * *

Alouette, by Lucien Cailliet, Published by Lucien Cailliet, FB \$4.50, SB \$7.00, 1955.

Lucien Cailliet has come up with a paraphrase on "Alouette" that will make an interesting program number for a class A or B band. Written in the key of F Concert it is a number that looks harder at first glance than it actually is—it's the type of number that students like to play and they are willing to spend a bit of time and effort to work out some of the more difficult measures. As far as range is concerned the number is not demand-

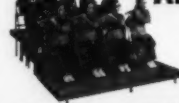
Publishers and Directors should direct all correspondence to: . . . David Kaplan, Band Music Laboratory, Music Department, West Texas State College, Canyon, Texas.

ing—the clarinets stay below high E and the cornets are completely on the staff except for one G.

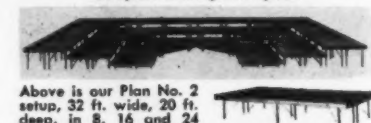
The introduction is one that is principally employing the woodwinds on trill-like and arpeggio effects and the various brass sections entering with short melodic phrases. Take care to keep the dynamics down until number one. It might be well to play the introduction quite slowly at first so that the band becomes aware of the interesting chord progressions that occur. The woodwind parts from number 3 on will require some slow practice for accuracy in notes, but are not so difficult but what a good high school band can master them. At number seven the melody is played in the minor by the horns and can be taken quite slowly so that the triplet arpeggios in the clarinets and flutes can be played cleanly. The real challenge in this number is to achieve smoothness in the continual entering and dropping out

(Turn to page 50)

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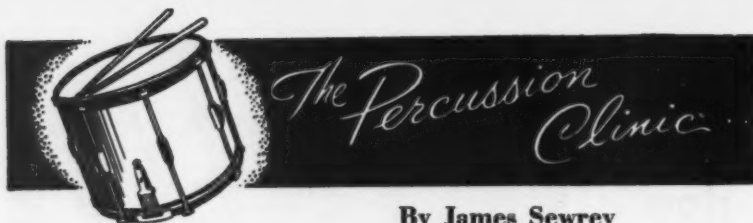
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By James Sewrey

PART #2

A Basic Approach For Instructing & Learning Percussion

The techniques for properly manipulating the mallet, beater, and/or hammer of mallet instruments can be learned and taught through the same instructional approach as outlined for the Snare Drum in last month's article. Again, attention must be made to the STICK GRIP, HAND POSITION, BODY POSITION, THE PERCUSSIVE BLOW-REBOUND & CHECK.

The Xylophone, Marimba, Vibraphone & Bells

I. The Mallet Grip

A. The Right Hand:

1. Grasp the mallet shaft at the base of the ball end with the thumb and first finger. Curl the remaining fingers around the mallet (grip firmly). Slide the hand down the shaft of the mallet

to slightly beyond the midway point between the ball end and the end of the shaft. Or, one can slide the hand to the end of the shaft and control same from this grip point.

2. Rest this hand grip with mallet on some level surface. NOTICE: *the knuckles are on top and that the thumb is to the side.*

3. Place the mallet in playing position in the center of the bar. Storke the mallet using only the action of the wrist. (Snap the mallet from its position over the bar to the bar). Control the rebound from the stroke by merely halting the wrist action. This is known as *checking*.

B. The Left Hand:

1. The grip is the same as the right hand grip.

II. Hand Position (refer to the snare drum outline)

A. The Placement Of The Mallet On The Bar:

Jim Sewrey has gained an enviable reputation as an outstanding percussion instructor and clinician. He is exceptionally well versed in the subject of school drumming. All correspondence concerning his monthly clinical column in this magazine or available guest appearance dates should be sent direct to: Jim Sewrey, Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado. . . . (The Publisher)

B. Stroke—Rebound & Check:

C. Common Faults To Look For: (exclude #4)

III. Instrument Position

A. Height:

1. The height is regulated by the manufacturer; anywhere from thirty to thirty-seven inches in height. Exception, of course, being the Bass Marimba. A platform may be necessary because the instrument should be played at a level of from six to eight inches below the players waist.

2. Stand fairly close to the instrument and midway between the two extreme ranges.

3. Play in the pattern of an arch.

a. On ones right, the L.H. sometimes becomes perpendicular to the bar while the R.H. sometimes becomes parallel to the bar.

(Turn to page 52)

Free to Educators!

"THE SELECTION, USE AND CARE OF CYMBALS"

This new, factual reference folder presents a wealth of invaluable information on the selection, use and care of cymbals. All types of cymbals played in the marching band, concert band and orchestra and the dance band are briefly and clearly described. A handy glossary of commonly used cymbal terms is included. Send for your free copy today!

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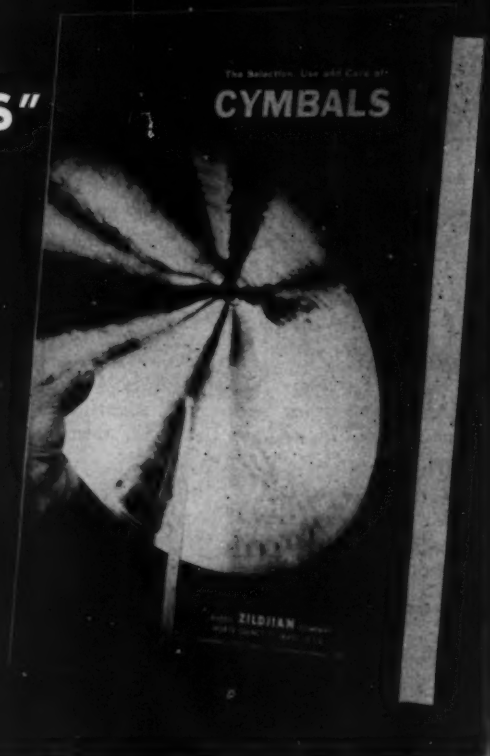


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The Clarinet Corner...

By David Kaplan

David Kaplan is considered one of the most outstanding clarinet and saxophone authorities in America, especially as it applies to school bands. He is popular as a guest conductor and woodwind clinician. His knowledge of clarinet and saxophone publications is phenomenal. All correspondence concerning his monthly clinical column in this magazine, and guest appearance dates should be sent direct to: David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas. . . (The Publisher)

Solo Suggestions

As we approach festival and contest time it becomes necessary to list some materials in each of the various grade levels. Some of the solos have been mentioned here before; some are new.

Grade I

- Aria Cantando*, Hovey (Leonard), Belwin, .40.
- Solo Semplice*, Hovey (Leonard), Belwin, .40.
- Valse Grazioso*, Hovey (Leonard), Belwin, .40.
- Chrysalis*, Langenus, C. Fischer, .60.
- Lullaby*, Langenus, C. Fischer, .60.

Grade II

- Little Serenade*, Purcell (Worley), J. Spratt, .85.
- Some of the Dawn*, Gretchaninoff, Rubank, .40.
- In Cowboy Land*, Langenus, C. Fischer, .50.
- Scale Waltz*, Langenus, C. Fischer, .60.
- Chanson Moderne*, Hovey (Leonard), Bel, .40.
- Rondeau*, Buocini (Worley), Spratt, 1.00.

Grade III

- Air & Courante*, Lully (Kaplan), Spratt, 1.00.
- Four Short Pieces*, Ferguson, Boosey-H, .75.
- Little Concerto #1*, Collis, Hansen, 1.50.
- Minuetto*, Loeillet (Kaplan), Spratt, 1.00.
- Divertimento B \flat* , Mozart (Bellison), Ricordi, 2.00.
- Waltz Fantasy*, Mozart (Waln), Kjos, 1.00.

- Concerto in G m*, Handel (Waln), Kjos, .75.
- Trois Pieces Contes*, Desportes, Wahr, 3.00.
- Five Pieces* (except Scherzo), Starokodinsky, Leeds, 1.25.

Grade IV

- Aria & Presto*, Aubert (Waln), Kjos, .75.
- Musette & Scherzo*, Leclair (Waln), Kjos, .75.
- Scene & Air*, Bergson (Voxman), Rubank, .90.
- Five Bagatelles*, Finzi, BH, 2.50.

Grade V-VI

- Solo de Concours*, Rabaud, Andraud, 1.00.
- Ballade*, Perminov, Leeds, .75.
- Concerto*, Mozart, Ru-BH-CB-CF.
- Sonata*, Bernstein, MPH, 2.50.

(Turn to page 42)

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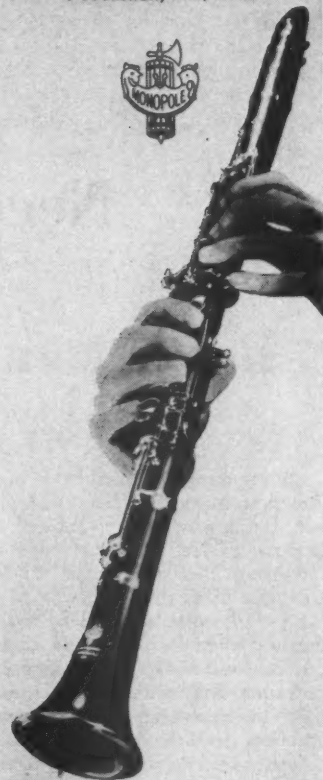
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Good Scientists Need Balanced Education

By Jay L. Kraus
President, American Music Conference

In assuming the presidency of the American Music Conference in September, I was privileged to succeed to a heritage of ten years that have seen increasing interest in music. Looking back, the plans that have worked and the experiments that have been abandoned are guides to the effectiveness of our work today. There have been problems and uncertainties through these ten years, but the achievements are clear and the benefits are being enjoyed by everyone who seeks to bring music to the public.

This ten-year period may be an era in the history of music in America, a cycle now coming to a close and being succeeded by a new one. In these ten years we have experienced almost unbroken growth. For the most part, the factors have been favorable to us and our efforts have been accepted by the public, educators and opinion leaders.

But now the atmosphere may be changing. The era of eagerness to enjoy life, of emphasis on individual welfare is giving way to a new concern that our way of life may be too soft to keep up with the Russian obsession with power. In such a changing period there lies danger for all of the human values that take so long to develop and that create the atmosphere in which music can best thrive.

Even before the sputniks, there was growing pressure on public opinion to

forget the humanities and the arts in education, to produce a quantity of engineers, scientists and mathematicians equal to the Russian output. As



Jay L. Kraus

is always the case when alarm strikes the human mind, moderation has tended to be overlooked. The loudest advocates of more emphasis on science are not those sound thinkers who call for *better and more thorough educa-*

tion, but those who just demand more scientists—with no consideration for how their minds may work or what kind of men they may be.

To everyone who is concerned with the *quality* of the human mind—including our foremost scientists—the mounting pressure of those who would go too far away from balanced education is a cloud on the horizon that must be given attention. Far from being able to just hold our successful course of the past 10 years and ride on to higher and higher levels of musical activity, we may have to increase our strength and strive harder than ever to keep people aware of the indispensability of music in American life—in the education of scientists and engineers as well as of all other students. We have made great progress toward educating America to the benefits of music for everyone, but the public's memory is short. People tend to respond to the most forceful, the most emotional and the loudest clamors for their attention. Those who would destroy the things that make living meaningful have great resources and loud voices. If we are not to be overwhelmed in the public's mind, we must be prepared to get the maximum hearing for music's place in our lives and our future.

Accordingly, AMC—while continuing its widespread program of increasing acceptance for music—is currently

studying what may be required to hold our gains and make progress in the face of a threat that may be greater than we faced in 1947, when AMC was created.

In the past year, AMC staff activities reached more people than in any previous year. Dr. John Kendel addressed and showed AMC films to 8,440 teachers and students at 63 institutions of learning in 18 states. He attended 16 national, regional and state music meetings, often taking a prominent place in the program. He participated in 18 special conferences with educators, besides similar conferences at the schools he visited.

During this same 12-month period, Marion Egbert gave 60 workshops or addresses, reaching more than 8,100 teachers and prospective teachers in 23 states. He attended 11 national, regional and state music educators' meet-

ings, and held 33 special conferences with prominent educators.

Both men made a record number of special radio and television appearances. They were interviewed on a total of 76 programs, including both local and network shows, during the 12-month period ending October 31.

The demand for AMC's promotional slide films and literature showed substantial growth. During this year the new movie produced with AMC sponsorship by Teachers College, Columbia University—"Keyboard Experiences in Classroom Music"—has been gaining accelerated attention and showings before groups of teachers.

AMC's publicity program during the past year continued at an outstandingly high level, both in the volume and impact of magazine, newspaper, radio and TV coverage.

In the year from mid-September, 1956 to mid-September 1957, there were 108 articles published in magazines alone as a result of AMC's activities. All of these get across some major idea that AMC seeks to make basic to the thinking of the public. These included major stories in such magazines as *Good Housekeeping*, *Better Homes & Gardens*, *Parents'*, *Seventeen*, *Pageant*, *Reader's Digest*, *Look*, *Business Week*, *Woman's Day*, *Baby Talk*, *Everywoman's*, *Newsweek* and *Wisdom*.

Use of AMC material by newspapers continues to be outstanding. Almost every leading newspaper in the country has carried at least one major story, and many have carried several.

One notable and effective result of AMC's program is the large number
(Turn to page 58)

My Tour With The U. S. Navy Band

By Jesse L. Lasky

I recently returned from an eight days' tour with the U. S. Navy Band, Cdr. Chas. Brendler, conductor.

The object of my joining the tour was to study at first hand, audience reactions to band music and at the same time, to study and get acquainted with the type of audiences who attend these concerts.

In several towns the band gave two matinees in addition to their night performances.

As guest conductor, before conducting my own number, "At the Steeplechase," I preceded it with a brief talk, explaining my presence and my interest in bands. Then, at each concert, I would sit in the audience and interview as many as possible, both at intermission and at the concert's conclusion. The result of my investigation proved to me conclusively the following points:

First—that band music was never so popular. The matinees were attended 75% by grade school and high school students, members of bands who came from miles around. In one small town (Paso Robles) I counted 20 buses representing 20 different schools who attended the matinee.

On several occasions, Gib Sandefer, the popular and efficient tour director,

had to take a hand and supervise the placing of extra folding chairs in aisles and orchestra pits. It was a thrilling experience to study the eager, attentive faces of the school musicians; many of them unconsciously beating time, others making notes in their note books.

I was particularly impressed by the reactions of the adult audiences at the night performances. Without exception, felt the visit of the great U. S. Navy Band would stimulate renewed interest in the young school musicians and inspire them to practice more enthusiastically. Several parents informed me they had decided to start their children on instruments as a result of the band's visit.

The concerts were made particularly interesting by Cdr. Chas. Brendler's brief but lucid explanation of each number before its performance. Assistant conductor, Lt. Harold Fultz followed the same procedure when he conducted.

The numbers that received the most favorable comment were: "On the Trail" from Ferde Grofe's "Grand Canyon Suite" and Don Gillis' "Tulsa." A cornet duet rendered by Messrs. Clois Smith and Jas. Douglas invari-

ably stopped the show, as did an English post horn solo performed by Frank Scimonelli. In fact, all soloists received ovations.

In order to become better acquainted with the members of the band, on several occasions I rode with them in their buses. I was surprised to learn that a great majority were college graduates with masters' degrees. Their deportment, appearance and exemplary conduct made a profound impression on me. The U.S.A. should be commended for sending this band on tour.

I left my friends in the Navy Band with real regret, proud of these young Americans and grateful for my early musical training. In fact, when I arrived home, I resurrected an old cornet mouthpiece and started to develop an embouchure.

EDITOR'S NOTE:

Mr. Lasky is preparing a picture to be called *THE BIG BRASS BAND*. He has devoted several years to the preparation of different versions of the screenplay and now feels that at last, the almost insurmountable difficulties in telling the story of school bands is being overcome.

The End

You Can Make Money On Concerts

By Carroll Copeland, ASBDA

Unreasonable as it may seem, it is a proven fact that concerts for which admission is charged invariably draw larger audiences than do free concerts. Probably the reason for this is that the sale of tickets by students is in itself one of the best types of publicity.

It is consistent with the general objectives of a music department to exploit concerts not only as a means for raising money (and what music department does not need money), but also to provide incentives for developing technique and experience in public performance. It has been said that one performance does as much for development as do the rehearsals that are required to prepare for it. We should not underestimate the importance of concerts in the development of a musical organization.

Band directors often bemoan the fact that their concerts are poorly supported and are prone to blame television, basketball, and a number of other things. Actually the reason is more likely to be because the concerts are uninteresting musically, poorly staged, or improperly publicized. Concerts *can* be successful, not only musically but financially as well. The three essentials are: (1) plenty of publicity (timidity will get you nowhere), (2) an interesting program with plenty of variety, and (3) proper presentation.

The importance of publicity is too often overlooked. Most of us are more guilty of underselling our concerts than of overselling. We should approach this task as any sales manager would approach a sales campaign. We want to sell people on the idea of purchasing concert tickets. It is our job to plan a sales campaign that will promote sales persuasion and reduce sales resistance.

Publicity must be dignified, definite, straight-forward, and unapologetic.

Poorly written newspaper articles, shoddy photos, cheaply printed tickets and window cards are the forerunners of failure. Prospective customers can hardly be expected to become enthused over a concert that has had nothing but cheap advertising. Students cannot be expected to take a great amount of pride in preparing for a concert that has had nothing but shoddy publicity.

Window cards should be large, colorful, and plentiful. The silk-screen process makes very attractive window cards but regardless of the type of cards used there should be as much contrast as possible between the color of the printing and the color used for the paper stock. Glossy or fluorescent cardboard enhances contrast. Even though the price may seem high it is necessary to have enough of them printed to give the vicinity complete coverage.

Tickets, likewise, should be large and colorful. Two inches by six inches seems to make a nice size ticket. Glossy finished or fluorescent stock in vivid colors of red, blue, green, yellow, fuchsia, orange, etc., are now available and make very attractive tickets when printed with a contrasting ink. Students are much more enthusiastic about selling tickets that are attractive. Instruct them to hold the ticket towards the prospective buyer when attempting a sale. Invariably the person will reach for the ticket in order to look at it more closely. The ticket is usually as good as sold at that point. When told that it is for the band concerts and that the price is only one dollar (or whatever the price may be) for the season of concerts, he is much more likely to purchase the ticket than he is to return it.

Carefully written newspaper articles should appear in the local newspaper at the time the window cards are

distributed. This story should follow the formula of what, who, when, and where. Be sure to mention when the tickets will go on sale and who will be selling them. This should appear not less than a week before the first concert and the tickets should be distributed to the students the next day. Be sure to impress on the students that all of this publicity will make their job of selling tickets quite easy. A fine incentive for selling tickets is to offer a dinner and a show such as the annual ice revue or a stage show to each student who sells fifteen dollars worth of tickets or more.

There is more to a successful concert season, of course, than getting the tickets sold. An audience must have something to enjoy and to talk about, otherwise ticket selling next season will be more difficult. A varied program is always better received. A good march, one that says something, makes a good opening. Usually one or two heavier numbers, to demonstrate technique, is sufficient. One or two solos or trios, with band accompaniment, is an essential part of a concert. About half way through the concert the music should become somewhat lighter. Remember, your audience consists largely of students and adults who are there for enjoyable listening rather than intensive listening. In fact, many of them are not capable of appreciating or enjoying the complexities of many of our classics. Novelties, show tunes, medleys, dixieland, and popular numbers always take well if they are well done. If your concerts are combined band and choir affairs use a combined band and choir number for a finale. There are many fine ones available. Study the reaction of your audience in an effort to determine their likes and dislikes. Cater to their desires. It is

better to give them what they want and keep them coming than to give them what you think they ought to have and perhaps drive them away.

Be sure to include program notes about each number. The returns, in increased audience interest, is worth every minute of the time it takes to write them. Many conductor's scores contain notes about the composition that can be used in whole or part.

The staging of a concert must be in line with the dignity of the publicity, otherwise the audience is going to feel short-changed. Entrances, exits, stage behavior, and cues should be planned so that every person knows what to do and when to do it. Rehearse the band on cues for standing to acknowledge applause. Coach the soloists on where to stand and the proper manner of acknowledging applause. Stage hands must have detailed directions on the operation of the curtains and lighting.

Stage decorations enhance a concert greatly. Much can be done with colored lighting, cardboard cut-outs, jewel cloth, and silver glass metallics, often called silver glitter. Ideas for the type of decorations may come from the seasons of the year or from thoughts that are connected in some way with music. For instance, a large cornucopia, turkey or pilgrim cut-outs may be used for the fall concert. Shocks of corn and pumpkins may also be used for atmosphere. For the winter concert large snow-flake cut-outs in pastel colors and sprinkled with silver glitter are effective. Many types of bird or flower cut-outs sprinkled with silver glitter may be used for the spring concert. A rather wide length of silver jewel cloth hung in the middle of the back drop relieves the plainness of what otherwise might be an uninteresting background. Jewel cloth and silver glitter reflect colored lights very effectively. A spot light with a revolving color wheel is quite attractive when used on jewel cloth or glitter. It has limitless possibilities in stage decorating.

Carefully planned and prepared concerts pay off in many ways. In addition to the financial gain it is also one of the finest of incentives for students. They begin to set standards for themselves which they try to improve at each successive performance. The experience of playing for an audience helps them to become more seasoned performers and to become more acutely aware of shortcomings in technique and expression. The younger students begin to practice more in order to reach the degree of playing efficiency they feel is necessary to become a member of the senior band. A very

(Turn to page 56)

ABA Convention Plans Nearing Completion

American bandmasters from coast to coast will join with University of Illinois next March to dedicate the University's new \$846,000 Band Building.

National convention of the American Bandmasters Association will meet at Illinois Mar. 5 through 8. Prof. Mark H. Hindsley, director of the Illinois bands, is president of the organization, and A. Austin Harding, director of bands emeritus, is a past president and honorary life president.

"Dedication Day" is Mar. 7. On that day the program will include a convocation, in the University Auditorium, procession to the new building, presentation and dedication ceremonies, a symposium, and a concert by the University of Illinois Concert Band.

Other features of the Mar. 7 program include open house in the new building, a luncheon for dedication guests, and a dinner for Illinois band alumni.

Speakers at the convocation will be Governor William G. Stratton of Illinois, President David D. Henry of the University of Illinois, representatives of the American Bandmasters Association, the College Band Directors National Association, the American School Band Directors Association and other interested groups including the Illinois alumni and the student body.

"The Role of the Concert Band" will be the subject of the symposium. Five speakers will discuss the relation of the concert band to the university, the military services, the public, the composer, and to music in general.

The University of Illinois Concert Band will play two 68th Anniversary Concerts in the University Auditorium in connection with the dedication of the building. Both will feature new band works especially composed for the occasion.

The "Dedication Day" concert will have H. Owen Reed of Michigan State University and Russell Howland of Fresno State College, Fresno, Calif., conducting their own works. Roy Harris, composer-in-residence at Indiana University, Bloomington, will conduct the Concert Band in a new work on the evening of Mar. 8.

At both of these concerts there will be other guest conductors from the American Bandmasters Association. Also conducting on the program will be Director Hindsley and Director Emeritus Harding of Illinois. Each program will include standard classical

(Continued on page 47)

CONDENSED PROGRAM University of Illinois Bands

*Dedication of new Band Building
American Bandmasters Association
Convention*

*69th Anniversary Concerts
Urbana-Champaign, Illinois*

Mar. 5 through 8, 1958

Wed., Mar. 5

- 8 a.m.—Registration, ABA, Urbana-Lincoln Hotel
- 10 a.m.—General Session, ABA, Urbana-Lincoln Hotel
- 11 a.m.—The Publishers' Hour, ABA, Urbana-Lincoln Hotel
- 2 p.m.—Tours and Rehearsals, Band Building
- 7:30 p.m.—Reception and Open House, Band Building (ABA Band program)

Thurs., Mar. 6

- 9:30 a.m.—General Session, ABA, Urbana-Lincoln Hotel
- 11:00 a.m.—Composers Forum, Smith Music Hall
- 1:30 p.m.—General Session, ABA, Urbana-Lincoln Hotel
- 2:30 p.m.—Instrument Manufacturers' Hour, ABA, Urbana-Lincoln Hotel
- 4:00 p.m.—Concert, University Auditorium, First Regimental Band
- 7:00 p.m.—Banquet, Urbana-Lincoln Hotel

Fri., Mar. 7—Dedication Day

- 8:30 a.m.—Open House and Guided Tours, Band Bldg.
- 10:00 a.m.—Dedication Convocation, Auditorium
- 11:00 a.m.—Procession, Presentation, Dedication Ceremonies, Band Building
- 12:30 p.m.—Dedication Luncheon, Illini Union
- 2:00 p.m.—Symposium, Lincoln Hall Theater
- 6:00 p.m.—Band Alumni Dinner, Illini Union
- 8:00 p.m.—Dedication and 68th Anniversary Concert, Auditorium, The Concert Band

Sat., Mar. 8

- 10:00 a.m.—General Session, ABA, Urbana-Lincoln Hotel
- 2:30 p.m.—Alumni Band program, Band Building
- 8:00 p.m.—ABA and 68th Anniversary Concert, The Concert Band, Auditorium

Performance Practice and Musicology

By Francis F. Martin

This is the fifth in a series of articles on the role of musicology in music education.

Musical progress is closely associated with composer creativity, innovations of instruments and performance practice. These three are all interrelated and interdependent. Here are some illustrations. The composer has few real restrictions on his creative imagination. However, he is restricted by the physical limitations of the media which he uses, whether it is vocal or instrumental. For instance, he cannot exceed the compass of any instrument. He must mold his art within the framework of the mechanical and production capabilities of the instruments.

With the development of new instruments and the changing features of extant instruments, new problems of performance are created. For example, with the invention of valves in 1813 by Blümel and Stolzel a fingering technique for brass instruments was devised. As the capabilities of instruments are increased through inventions, the composer can expand his instrumental idiom. The addition of valves to trumpets and horns made virtuoso writing for brass parts possible. Increasing the number of keys from Mozart's five octave piano to the present day seven and one third octave piano has permitted an expanded range in keyboard writing since the 18th century.

Performance practice is the state of the art of performance at any given time. It deals with methods, techniques and interpretation. These aspects of performance practice will be discussed in this article and a list of sources included.

Methods and techniques deal with manipulative and production aspects of performance. Method is the system of procedure; technique is the detail of procedure. Each instrument, as well as the singing voice, has its unique performance technique. String technique

involves left hand positions, bowing, ornamentation, double stops, triple stops, tremelo, etc. Wind instrument technique involves fingering, embouchure, breathing, tonguing. Vocal technique involves breathing, diction, enunciation, pronunciation, vocal register, intonation.

Manipulative technique is a function of the instrument makeup. The complexity of technique is increased as additional features are invented and assimilated into the instrument. As instruments become more complex, such as through the addition of valves, specialization in performance is inevitable. Many methods evolve which spell out the manner in which particular techniques are to be executed. Usually these methods are arrived at empirically through the combined efforts of experienced performers.

The beginner is largely concerned with developing the manipulative and mechanical skills, such as digital dexterity required for woodwind or keyboard instruments. As he progresses in his training, the manipulative technique becomes second nature to the production of beautiful and pleasing tone. He becomes more occupied with tone production.

Tone production is usually more than mere technical skill. It involves the musical ability of the performer. Good and pleasing tone quality is achieved through musical application of competent technique. Some instruments make great demands on the performer both in technique and tone production. Some instruments, such as violins, require much practice in addition to a high degree of musical talent before the performer achieves a good tone quality. This serves as a "weeding-out" process for incompetent string player, but unfortunately this also discourages many potentially good players.

Along with technical skills and tone production, the performer must also

attain a degree of competence in music reading. There is a wide variation in music reading abilities. This is a problem for which there is no simple remedy. However, all skills are improved through diligent and intelligent application. Practice in sight reading usually results in the improvement of sight reading.

The concept of interpretation has different connotations for different people. Witness the variations of interpretation of a given composition by various conductors. There are as many different interpretations as there are conductors. Some are in very good taste; some in less good taste. Why the discrepancy in interpretation even among well known conductors? Interpretation is a result of many things. It is dependent on the composer's musical intentions. It is dependent on the cultural climate and musical traditions of the composer's time and the cultural climate and music traditions at the time of performance. It is dependent on the musical integrity, talent and achievement of the performing body.

What does interpretation involve? Interpretation involves the manner of performance of all musical elements such as, tempo, phrasing, note values, attacks, releases, nuance, dynamics, accent, rests, ornamentation, fermati, etc. The composer indicates his musical ideas with a language of symbols. Any well informed performer knows the meanings of the symbols, but often questions arise as to the manner of execution. Musical tradition of the composer and performer dictates that various elements be interpreted in certain manners. Sometimes matters of interpretation have been spelled out very carefully by the composer or theoreticians in treatises. Sometimes there are few guides to go by and only speculation.

Interpretation ultimately rests with the musical integrity, talent and achievement of the performing body.

It is the performer who makes the final decision on how he is to interpret a composition. His adherence to the composer's musical language depends on his own musical integrity. There are certain limiting boundaries within which a performance remains integral to the composer's conception. Beyond these bounds the performer is no longer carrying out the composer's intentions.

Interpretation is also dependent on the musical achievement of the whole performing group. This shows up in the difference between one group and another. The cultural climate and the musical tradition at the time of performance affects the interpretation. For instance, certain romantic tendencies were considered in good taste in 19th century performances of Bach's works. Yet this practice is no longer embraced by most contemporary musicians.

Finally, there are various sources on performance practice to which the performer may refer for authoritative information on interpretation. These sources include the composer himself, if he is living, his literary works, his students, schools of performance, contemporary and historical treatises. The reliability and validity of any source should be carefully investigated before accepting its information.

The treatise is a valuable source. Often it is the only accessible source. Many historical treatises have been edited in modern version in whole or in part. Each period in music history has its own storehouse of treatises on performance practice. Some are well known and famous; some are obscure. Below is a partial list of historical and contemporary treatises. All of these treatises are available in English in whole or in part. They are listed in chronological order of first editions.

- Bardi, Giovanni, *Discourse on Ancient Music and Good Singing* (1580).
- Morley, Thomas, *A Plain and Easy Introduction to Practical Music* (1597).
- Caccini, Giulio, *The New Music* (1602).
- Agazzari, Agostino, *Of Playing Upon a Bass* (1607).
- Fantini, G., *Method of Learning to Play the Trumpet* (1638).
- Simpson, Christopher, *A Compendium of Practical Music* (1667).
- Ragueneau, Francois, *Parallels Between Italian and French Opera* (1702).
- Couperin, Francois, *The Art of Execution on the Clavecin* (1716).
- Marcello, Benedetto, *The Theater A La Mode* (1720)—a satire.
- Tufts, J., *A Very Plain and Easy Introduction to the Whole Art of Singing Psalm Tunes* (1720).
- Tosi, Pier F., *Observations on the Florid Song* (1723).

• Geminiani, Francesco, *The Art of Playing on the Violin* (1730).

• Avison, Charles, *An Essay on Musical Expression* (1752).

• Quantz, Johann, *Essay on the Art of Playing the Transverse Flute* (1752).

• Bach, C. P. E., *Essay on the True Art of Playing Keyboard Instruments* (1753).

• Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing* (1756).

• Tartini, Giuseppe, *Important Lesson to Performers on the Violin* (1770).

• Burney, Charles, *The Present State of Music in France and Italy* (1771).

• Hawkins, John, *A General History of the Science and Practice of Music* (1776).

• Hoffmann, E. T. A., *Beethoven's Instrumental Music* (1813).

• Boehm, T., *The Flute and Flute Playing* (1847).

• Berlioz, Hector, *The Orchestral Conductor* (1855).

• Czerny, Carl, *Letters to Young Ladies on the Art of Playing the Piano-forte* (1860).

• Wagner, Richard, *On Conducting* (1869).

• Lamperti, Francesco, *A Treatise on the Art of Singing* (1877).

• Marchesi, Mathilde, *Singing Method* (1887).

• Schroeder, C., *Handbook of Violin-cello Playing* (1894).

• Matthay, Tobias, *The Art of Touch* (1903).

• Weingartner, F., *On the Performance of Beethoven's Symphonies* (1907).

• Henderson, W. J., *The Art of the Singer* (1910).

• Krall, Emil, *The Art of Tone Production on the Violoncello* (1915).

• Dickinson, C., *The Technique and Art of Organ Playing* (1922).

• Lehmann, Lilli, *How to Sing* (1929).

• Scherchen, H., *Handbook of Conducting* (1933).

• Cortot, Alfred, *Studies in Musical Interpretation* (1934).

• Davison, Archibald T., *Choral Conducting* (1940).

• Dolmetsch, A., *The Interpretation of the Music of the 17 and 18 Centuries* (1946).

• Dart, Thurston, *The Interpretation of Music* (1954).

• Rothschild, F., *Handbook to the Performance of the 48 Preludes and Fugues of Bach* (1955).

• Marsh, R. C., *Toscanini and the Art of Orchestral Performance* (1956).

• Newman, W. S., *The Pianist's Problems* (1956).

• Music Department, Harvard University, *Essays on Music* (1957).

The End

Keyboard Experience News

By Marion S. Egbert
American Music Conference
332 So. Michigan Ave.
Chicago 4, Illinois

The Music Section of the Utah and Colorado State Education Conventions devoted the principal part of their sessions to the keyboard experience program this fall. This will be true of other gatherings of music educators throughout the country, as interest in this phase is growing.

There are many school systems which are depending upon their classroom teachers to conduct the major part of the classroom music program. If these teachers have some knowledge of chord structure, and basic information regarding fundamentals relative to the singing activities, the music teaching is so much easier for them. For this reason, there is a greater demand by school administrators of the music programs to give the classroom teacher this knowledge through the piano keyboard. These fundamentals are so much easier understood when explained through the keyboard.

The parochial teachers of Alabama are interested in broadening their music program, and started the year with an in-service workshop on general classroom methods of teaching music. A second workshop is planned for the future which will demonstrate the uses of keyboard experience. This combined knowledge will give the teachers of Alabama's Catholic schools a fine background upon which to develop their elementary music program. The ultimate aim is to provide a larger instrumental program as well.

Charlotte, North Carolina public schools are preparing for the third and fourth grade classroom teachers a lesson plan for using the piano keyboard which is of immeasurable help to the teachers. The step-by-step procedure is cleverly designed, and will lead the teacher in using her own ingenuity as well as to further her own program.

There is no doubt that the use of instruments of all kinds aids greatly the facility of the children to sight-sing.

**By Answering
The Advertisers In
The SM, You Make
Your SM Continue
To Grow**

We wrote and produced—

“Musical Wonderland”

By Miss Betty Masoner

“How am I going to get those students to practice?” How many times have you thought this or even asked it? And, if you have asked others, how many times have they given the stock retorts: let them play solos in public; promote ensemble playing; let them get before the public via service clubs, the PTA, and women’s clubs. Yes, these are real good ideas; there is only one flaw in them. I was directing a band in its second year of existence in a rural community of 369 people; there weren’t such organizations as service clubs and women’s clubs. Not even a PTA!

Well, the question was still with me. We were making excellent progress with the entire ensemble playing, but the students just couldn’t stand on their own two feet when it came to playing

solos. Something had to be done. I finally hit on an idea; an instrumental music recital of solos and ensemble. Would the students work individually and in small groups to present such a program? Anything was worth a try, so plans were quickly laid and a few hard and fast rules laid down. EVERY-ONE was to participate either in a solo or an ensemble. If one wanted to do so, he could perform in several numbers.

Piles of music were gone through, and, finally, everyone was happy with his or her number and working diligently. This much done, the thought occurred to me that this was apt to be very dull . . . six cornet solos one right after the other. Well, I found a solution to that; each number would be costumed and appropriate suggestive settings would be used. This meant a lot of extra work, but the parents gladly climbed on the bandwagon and helped out. The mothers made all of the costumes and many an evening you could find a group of parents painting scenery while their young “off-spring” worked painstakingly to get a certain passage just right. Much research had to be done to check on the character of the costumes and props needed. This alone was an educational experience worthy of the undertaking. To tie the show together a libretto was written; a speech student was chosen to M.C. the show, and we christened it, “Musical Wonderland.” Everything about it was a big success and most of all the band members *had* to practice, and they got the chance to play in small groups before an audience made up of more people than were in the community.

The production of the show was

done entirely by the students. As stated before, the parents helped with the work end, but the ideas came from the kids. They were not dictated from the high office. Any number that was feasible to carry out was tried. All numbers played by ensembles were voted on before they were worked on for performance. We presented the show by popular demand for the next two years to make a total of three shows without tapping our store of ideas. Our musical ability limited us more than anything else.

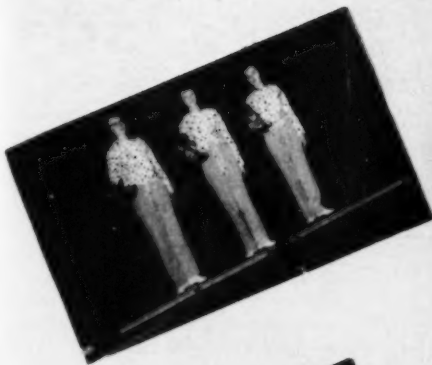
Our production schedule looked something like this: during lessons and sectionals the first part of January, numbers were selected. The show was set for March 15. (Curiously enough it was given the 15th of March each year.) Numbers were rehearsed from then on. Stage work started about six weeks before the show; a general rehearsal was held two weeks before the show after school hours; and a dress rehearsal the night before the show. Most of the polishing was done during lessons, sectionals, and regular band rehearsals with some outside rehearsals for groups that were not naturally found together . . . such as brass sextet, sax quartet, etc.

As far as the numbers we used were concerned, we did just about everything, from classical to popular. Some of it was good music and some was rather on the negative side, but as far as audience appeal was concerned, that on the negative side was better received. Soloists were volunteers, but we always had one, and only one, clarinet and cornet solo. The cornet and clarinet sections played numbers written for quartets as a group . . . this helped take care of the weaker students. We

Cover Photo

The whole philosophy changed over night with the firing of the Russian satellite. Today we hear the words guided missile coming to the front. Many feel that more scientific subjects should be incorporated into the required school curriculum so that America may keep abreast with any potential aggressor who may be graduating young scientists in larger numbers. If this be true, then let us give our youth a complete or balanced education. Surely his participation in music will develop his skills in other fields so that he will excel in all endeavors.

The photo on this month's cover indicates the serious thoughts that enter the minds of our youth today as they participate in the greatest of all the arts—music. If you look at the expression on the young peoples faces, one wonders if perhaps they will not become great scientists, destined to help in the cause of a continuous free world.



Of the many acts which proved to be successful as to audience appeal, the following pictures are available. (Top row, L to R) The cornet trio played "Polka Dots," by Buchtel in front of the curtain as a spotlight played upon them. The band played the accompaniment behind the curtain. This eliminated the necessity of setting up the band, as they stood in sections ready to move for the next scene when the curtain was opened. The Cossack Tenor Sax Soloist was spotlighted in front of the curtain . . . incidentally, the young lady went on from our show to receive an "A" in the district contest. She played "Introduction & Czardas" by Colby. The cornet section dressed in choir boy outfits (the Church choir gowns worn over the schools choir gowns with large crepe

paper bows) with a huge stained glass window hanging above their heads. They played "The Lost Chord" by Sullivan. (Bottom row, L to R) The "Skokian" dancers did a ritual dance under a 'changing color' spotlight. Solo was played on the tenor saxophone with Bongo drum accompaniment. The soloist was not seen. A cornet solo which really 'brought the house down' was our interpretation of W. C. Handy and his "St. Louis Blues." This solo was played in front of the curtain under a spotlight. The bull was moved across the stage amidst an exterior backing as his eyes (red light bulbs) blinked intermittently. The soloist who played "La Poloma" by Yradier was spotlighted.

always had a sax quartet, a brass sextet, and also a trumpet trio. Vocal and dramatic numbers were included for variety. Hardest to find numbers were for the percussion section. Last year we used "Nonet" by Jack McKenzie for nine percussion players but we had to draft other band members to help out. Several solos and always the trumpet trio were accompanied by the band. The band would also open the program and close it, besides playing numbers throughout the program. Last year we used "Colorama" arr. by Paul Yoder for the finale and had the lights change to match the colors we were playing about. Openers have been "Oh What a Beautiful Morning" from *Oklahoma*, "Some Enchanted Evening" from *South Pacific*, and one year we marched onto the stage after a fanfare and disappeared behind the curtain leaving the Scotch bass drummer performing as we finished our march.

As to production, any stage craft

manual will be of great assistance for settings and effective lighting; costumes may be patterned after pictures found in costume books, or the "National Geographics" and encyclopedias. Almost any seamstress is adept at improvising or costumes could be rented.

Our introduction to the program was as follows with notes on the history etc. of each number given during the scene changes: "Welcome to Musical Wonderland, the land of intrigue and enchantment. Forget your every day cares of the world and let your imagination carry you along with us to that ever happy land where reality and make-believe intermingle to make everything possible. Music is the language of this strange and wonderful land where people express their most intimate dreams, emotions and ambitions in strains of tantalizing song. Where every day common place sounds are transformed into stupendous melodic renditions . . ."

Would the presentation of a musical show help your students practice? It sure did mine, and it will yours too. Why don't *you* try it as a motivating factor for *your* band? Are you afraid of the production details? Well, as stated before any stage craft manual will help you, and if it doesn't, I will be glad to. I would be most happy to correspond with anyone interested in this type of project. If you would care for more information on any of the subjects that were briefly touched; if you have any question in general, that I could help you with, send them along; and good luck, on your version of a "Musical Wonderland."

Editor's Note . . . Anyone wishing additional information on Miss Masoner's successful production "Musical Wonderland" should write directly to: Betty Masoner, 911 Dewey Ave., Bemidji, Minnesota.

The End

A case for teaching the beginning student by "Rote"—

Look Mom! No Notes

By H. L. Rehfeldt, ASBDA

Learning to play without notes is only one of the unusual features of the "Rote" method of teaching beginners in band. What is the "Rote" method? As its originator, "G. I." Art Walker of Walker School of Music Service in Milwaukee defines it, "It teaches the sound before the written symbol."

The advantages over the reading method are that it follows the fundamental laws of learning in proceeding from familiar to "new unknowns"; it is creative—active for both student and teachers; it fits each class or individual situation like a uni-size sock. The first approach is auditory, instead of visual, so the emphasis is on tone production, and the complexities and frustration of added visual skills are non-existent. Problems of learning names or kinds of notes, counting, sharps or flats, are not present. The approach is direct, by starting with the sound and much later introducing the symbol.

One of the banes of teaching, allowing for individual differences, is very adequately handled in "Rote" teaching, as the very talented open up new vistas of learning through discoveries they themselves initiate. The *child* is taught instead of a *page* of music, so each child advances at his own rate.

Besides gaining valuable objectives of (1) genuine enjoyment (2) appreciation of good music (3) the curiosity to create one's own music (4) a better approach to good tone, intonation and interval perception, *every* student gets an early feeling of success in playing familiar songs. Minus the frustrations of note reading and time, the problems

of instrument and pupil position, hand position, embouchure, articulation and correct breathing are spot lighted for much faster learning. The feeling of success maintains individual interest to the point where drop outs are practically nil. Very important in the



H. L. Rehfeldt

advantages of "Rote" teaching is the factor of correlation between vocal and instrumental music: what pupils learned first vocally as folk songs by Rote and later by note, are used over again as materials for learning to play an instrument. The instrumental annotation of "Rote" is not a routine of ceaseless repetition of a tune until committed to memory, but (1) the use of tunes already familiar and (2) im-

promptu patterns introduced by the teacher as aids to develop discriminate listening, examples of which are the descending major third appearing in the cuckoo call (3) a matching tones-game of playing and matching tones that another student plays. One finds the tones on his instrument that another student plays, or sings.

How do we get students to proudly say "Look Mom, no notes?" We start with correct breathing, correct standing posture, correct tone production through placement of mouth piece and delineation of correct embouchure, plus correct hand and instrument position for each instrument. What is the correct beginning note for each student on his instrument? Here's where the flexibility of the "Rote" system really operates. The correct note is the *easiest* note that produces a *good tone* for each child. It might be open G for cornet and then descend using it as number 5, descend 4,3,2,1, to open C (Concert B \flat). Clarinet might start at first line E to insure a more secure hold on the instrument and work down E-D-C as numbers 3,2,1. Trombones by whole tone scale descending from position 1 (f) to 3-5-7 then back up 7-5-3-1. After a feel is developed for measured travel by arm and ear, then find position 2 between 1 and 3, 4 between 3 and 5, 6 between 5 and 7. Play 2,4,6, descending and 6,4,2, ascending. Now they can play the first part of "Three Blind Mice" two ways: 1,3,5, or 2,4,6, thus learning the relationship of slide travel to the sound of a whole step interval in terms of an already known tune. Flute, sax,

oboe, and bassoon could start on three fingers (G) treble, then 2, then 1. Drums start on single strokes with one hand, playing rhythm the melody instruments use, then the other hand, and later alternating after wrist action and position and control of sticks is satisfactory.

The teacher sings the scale pattern with numerals 1,2,3,4,5 and then down 5,4,3,2,1. Students then sing 1,2,3,4,5, and 5,4,3,2,1. (Later, pupils think the 2 and 4 without singing it to develop 1,3,5 and 5,3,1, as a triad) Now sing the ascending scale with words of "Watch your step going up, careful coming down." The teacher now transfers the 3,2,1 part directly as the first "Rote" tune "Three Blind Mice" (Just the 3,2,1 part and 5,4,3, part). Now going from the unknown of 3,2,1 descending, add 1,2,3, ascending for "Mary Had a Little Lamb." (Always the new unknown to grow out of a known sequence). Instructor sings it and the students sing it. Here is your motivation as instructor says, "Now would you like to play it"? Would they? Try to hold them back!

A clarinet makes a mistake? Good! Now you can teach the pupil ear training. "Does the melody go up or down?" O.K., it goes down. How do you make the tone go down? They have discovered it in the 5,4,3,2,1 series. So he tries again, and you have to momentarily quench the clarinetist's enthusiasm to give others a chance.

As a listening guide, teach the five ways all music sounds 1—ascending scale, 2—descending scale, 3—ascending interval, 4—descending interval pattern, 5—common tone (Jingle Bells). We try to eliminate as much trial and error as we can by using this guide for better listening. Remember, we are trying to teach the relationship of pitch as it applies to each pupil's instrument.

Cornets learn the sequence of fingering from open G down to C; 0, 1, 12, 13, 0 in descending passage designated as 5,4,3,2,1 for use in "Rote" songs. To introduce first right hand note for clarinet, take "known" tune of "Three Blind Mice" and start on "D" below staff designated as number 3. Then go down 3,2,1 in same manner D,C,B. Use same approach to extend range in the same manner of other woodwinds. All woodwind instruments are encouraged to seek lower notes in down-scale direction to use more fingers and extend the range to lowest note, as a special skill for placement of fingers and solidity of low tones. After a confidence in playing to lowest note is established and squeaks are rare, have clarinets touch register key with 3 fingers (#1 of 1,2,3,4,5) to get G above staff in

The image shows musical notation for various instruments. At the top, a staff labeled 'Scale Numbers' shows a sequence of notes with numerals 1, 2, 3, 4, 5 above them. Below this, a staff labeled 'Clarinet Fingerings' shows fingerings 1, 2, 3, 2, 1, 1, 1. A staff labeled 'Cornets-Area' shows notes with fingerings 1, 2, 3, 2, 1, 1, 1. A staff labeled 'Flutes-Begin Bb 3rd line' shows notes with fingerings 1, 2, 3, 2, 1, 1, 1. A staff labeled 'Oboe, Sax' shows notes with fingerings 1, 2, 3, 2, 1, 1, 1. A staff labeled 'Trombone' shows notes with fingerings 1, 2, 3, 2, 1, 1, 1. A staff labeled 'Drums' shows a sequence of notes with fingerings 1, 2, 3, 4, 5. To the right of the Trombone staff, there are two examples labeled 'Ex.1' and 'Ex.2' showing musical notation for a scale.

clarion range. Now call that note number 5, and descend 5,4,3,2,1, as originally was done at beginning of "Rote" method. Play original Three Blind Mice in clarion register as 3,2,1, again using known to probe unknown of clarion register. Repeat all songs learned to date in clarion register. Encourage clarinets to go up to high C and down scale all the way to low E. Later introduce a song going over the break. They will play it without realizing any hazard of crossing the break. Octaves on flute, oboe, sax, and bassoon are similarly treated. As the range of each instrument is increased the entire band can play in unison. Drums are rehearsed a little separately at each rehearsal so the single stroke roll, bounce stroke, controlled bounce, five, seven, nine and long roll are taught plus the flam. Test them for chair position at each rehearsal on each of above rudiments. As soon as rolls are developed, have them roll long notes and use flams on single quarter notes, and single alternate strokes on shorter notes while band plays songs.

Pupils learn the following songs in this sequence:

1. Three Blind Mice (descending scales)
2. Mary Had A Little Lamb (Merrily We Roll Along) descending and ascending scale.
3. Jingle Bells (Common or repeated tone)
4. Lightly Row—descending interval—ascending scale
5. Twinkle, Twinkle Little Star (Ascending interval) plus descending scale.

6. Au Clair De La Lune—(Larger interval)
7. London Bridge—descending, ascending scale, common tune.
8. America—descending and ascending interval and scale plus common tone.
9. Joy to the World—descending scale
10. Caisson Song—ascending interval, common tone, descending interval.
11. Joy To The World—(descending scale)

With the above repertoire, each playable in various keys, the students now create the symbols for the tones they play on their instruments just like they learned the sounds in a pitch relationship, so they now create the *symbols* in the same pitch relationship. We go back to the first sound experience of 1,2,3,4,5, and 5,4,3,2,1. Show them that the "1" as an example might be middle C (You can use any symbol as 1 with the movable "Do" idea) See Ex.1. Now proceed to the sound "2." Which way does it go—up or down? Using staff as a ladder, pupil writes it since he remembers 2,3,4,5 goes up. Student writes Ex 2. (D,E,F,G) And down again to "1". We still do not give notes a letter name; just place symbols on staff. Students now write all songs learned to date using symbols only on staff (no letter names). Later introduce meter, time, rhythm and letter names in a logical succession as related to pupils' needs.

At each rehearsal, all songs learned to date are played in various keys. (Turn to page 47)

TEEN-AGERS SECTION



Edited By Karen Mack

"Ciciora's Redcoats" March at Homecoming

By Muriel Stuepfert
Reporter
LaMoille Community High School
LaMoille, Illinois

The LaMoille Homecoming was October 4. The band, composed of grade and high school students of LaMoille, took an active part in the homecoming.

In the afternoon, Ciciora's Redcoats led the parade through town. They played "Little Champ" and "On LaMoille" while they marched.

In the evening, the band played the "Star Spangled Banner" before the football game. Mr. Ciciora directed them. At the half of the game, the Redcoats formed a spread formation at the north end of the field and played the "Fanfare" under the direction of Mr. Ciciora. The band marched onto the field, preceded by the flag twirling corps and the majorette, playing "Little Champ." They formed HI in the center of the field facing the east side. The band played "How Do You Do" and tipped their hats. They turned to the west side and again played "How Do You Do," tipping their hats. Then the band formed the word, Buda, in front of Buda's side, and played their school song, "Boosting the Old High School." While "Whistle While You Work" was played on the piccolo the Redcoats formed a school house. In that formation they played "School Days" and "Hail, Hail." Then the Redcoats played "Little Champ" while they formed a marching LM (LaMoille) at the south end of the field. The glockenspiel played the school song, "On LaMoille," as the marching LM moved up the field and halted in front of LaMoille's side. Then the entire band played "On LaMoille." Following the school song, the band played the "LaMoille Alma Mater," which was composed by Mr. Ciciora. The chorus sang the "Alma Mater" under the direction of Mr. Joranlien. On a street beat from the drums "Ciciora's Redcoats" marched off the field, concluding their part in the annual homecoming.



Gene Krupa performed with the University of Michigan Marching Band at the half time on November 2, 1957 before a crowd of 100,000. Dr. William D. Revelli, director, and the band accompanied Gene to "Sing, Sing, Sing" (a composition made famous by Gene Krupa and Benny Goodman). The crowd went wild as Gene played and the Michigan Percussion section backed him up. The crowd stood up and cheered for more, more, and more. Mr. Krupa and Dr. Revelli obliged and repeated the performance.

18 Music Students Play At The Newport Center

By Travis Ball, Jr.
Secretary
Grace Moore Junior Music Club
Newport, Tennessee

18 music pupils of Mrs. P. T. Bauman played in the National Piano Auditions held in Newport, now an Audition Center. The Newport Center was organized three years ago by Mrs. Bauman, a member of the National Guild of Piano Teachers. This entitles Newport students to play here for the judge, rather than traveling to the nearest center, Knoxville Tennessee.

The visiting judge-faculty member of the Guild this year was Louis Kohnop. Mr. Kohnop is a member of the duo pianist team of Kohnop and Rubenstein. He is an artist in residence at the University of Louisiana. Mr. Kohnop is not new to East Tennessee, as he has judged here in 1947 and 1953.

16 of the 18 members were playing

programs of ten pieces. The other two were playing lesser programs due to the length of time they had been taking. The judge gave points in their playing that was outstanding and also the ones that needed working on. One entrant, Donna Frances McNabb has played for nine years and next year will receive the Paderewski medal and 100 dollars.

All entrants receive membership in one or both of these organizations, The National Fraternity of Student Musicians and/or the Piano Hobbyists of the World. Winners of 3 years, get their names in the yearbook, and those making the National Honor Roll for 4 or more years get their pictures in the yearbook.

All the students think this is the wonderful opportunity to play for the judge, and this gives the added incentive to prepare the ten pieces.

—Thanks Mr. Peters— (a poem)

By Mrs. Dorothy Fletcher
A Band Mother
Joliet Grade School Band
Joliet, Illinois

*He is usually a roughneck and wild as
he can be;
And the things he does are quite
enough to shake the family tree.
He tears his pants—scuffs his shoes—
his hair is often a mess,
He loves the water, but hates a bath,
it's just the tub I guess.
Sometimes you'd think he's in a fog,
his mind is miles away;
But often his quick 'come back' is the
retort of the day.
And tho I'll admit he's no angel, on
the lad I'm really sold;
When he's wearing that band uniform,
of navy blue and gold.
Oh yes, he is conceited—but then why
shouldn't he be?
With all those medals on his chest—
often in rows of three.
And tho he's boistrous, rude and noisy
—sometimes even bad,
When that conductor stands before
them . . . ab, then he's a different lad.
And when they're on the concert stage,
tense ready to start—
And Mr. Peters walks across—his baton
raises—signals the start;
And then we thrill to the music—our
hearts beat faster than theirs.
They are truly wonderful youngsters,
find fault with them who dares.
We think of the hours of rehearsals
and the section practice they do—
Just don't forget—whenver they're
there—Mr. Peters is right there too.
And if that practice at home—we par-*

*ents would make them do—
Maybe Mr. Peters would get home for
dinner too.
How little we parents realize the time
Chuck Peters gives—
It can't be measured by time or money
—for those band boys he lives.
He influences and controls them, that
anyone can see.
And because of the time he spends
with them, they better men will be.
He's teaching them more than music.
They will realize that some day.
But we know now, so parent, thank
God for him each day.*

By Karen Mack

This poem was written by Mrs. Dorothy Fletcher, a parent of one of the bandboys in that ever famous grade school band at Joliet, Illinois. The bandboys work very hard for Mr. Charles S. Peters (the director) so that they can bring back the championship each year. After the boys leave the



Pictured here are four boys who have gone from a famous grade school band, to a famous high school band, to a famous university band. Left to right, James Stukel, Merlin Miller, Dale Kramer, Prof. Wright, Director of Purdue University Bands, and Matt Verbiscer. Not pictured, Russel Dagon.



Pictured here is the Itta Bena, Mississippi High School Band. But wait, is it the actual band? This fine looking group is under the superb direction of Mr. Joe Berryman.

grade school band they enter the high school band under the direction of Mr. Bruce Houseknecht. Here too they work very hard for their director and are proud to bring back the championship each year. After high school graduation the boys are now young men and go their own way, but you can bet your bottom dollar that they will show up in one of the big university bands such as is shown in this picture.

In the picture are five former members of the famous Joliet Township High School Band who are now performing with Purdue University's "All American" Marching Band under the direction of Prof. Al G. Wright. The boys are from left to right: James Stukel, tenor sax; Merlin Miller, tenor sax; Dale Kramer, flute; Prof. Wright; and Matt Verbiscer, bass. Russell Dagon is not pictured.

Edwards Band Represented At NYSSMA Program

By Mary Poole
Teen-Age Reporter
Edwards Central School
Edwards, New York

Ten members of the Edwards Central School Band and Chorus were chosen to participate in the New York State School Music Association Area All-State Program held at Potsdam, New York on November 8 and 9. This annual presentation includes a select band, chorus, and orchestra. Chosen for band, to be conducted by J. Edward Hacker of Utica, New York, were Donna Lutz, alto saxophone, Virginia (Turn to page 46)



P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

Tri-M State Units

Indiana Chapters presented a program on the Indiana Music Educators Association meeting at the Antlers Hotel in Indianapolis on November 14. Officers of Chapter #26 of Mount Ayr H.S., Mount Ayr, initiated apprentices from Chapter #79, Crispus Attucks H.S., Indianapolis, as well as apprentices of their own Chapter. Sylvester E. Amsler, member of the Society's Advisory Council, was chairman of the program, and spoke briefly on "What Modern Music Masters Means to a Music Education Program." Chapter sponsors and student members were introduced. Plans were completed for the formation of an Indiana Association of Modern Music Masters. Guy F. Foreman, sponsor of Chapter #202 of La Porte H.S., La Porte, was elected State Sponsor, and James E. Noble, sponsor of Chapter #132 of Peru H.S., Peru, was elected Associate Sponsor. Sylvester E. Amsler was elected State Advisory-Councilman. State student officers elected for the coming year were: Ronnie Blankenbaker from #26 (Mount Ayr), President; Gary Butt from #132 (Peru), Vice President; Thomasine Walker from #79 (Crispus Attucks), Secretary-Treasurer. The first project of the new State Tri-M unit will be an Indiana Chapter newsletter.

The third annual Conference of the Nebraska Association of Modern Music Masters was held in Lincoln on November 21 in connection with the Nebraska Music Educators Association and All-State Music Clinic. Allen D. Hartley, State Sponsor, was chairman of the Tri-M meeting. 27 Chapters have been chartered in Nebraska.

Chapter #274 of North Salem Senior H.S., Salem, Ore., will host this year's State Meeting of the Oregon Association of Modern Music Masters. The meeting will be held in the new music and little theatre building at their school on February 1. A full day's activities are planned, with registration at 9:00 a.m. New state officers will be elected and the year's program planned.

Three additional state student units are now being formed. Organizing chairmen are: Paul B. Fry for North

Carolina, sponsor of Chapter #35 at Albemarle H.S. and a member of the Advisory Council; Laura G. DeFonso for Florida, organizer of Chapter #21 at Miami Jackson H.S. and of Chapter #226 at Robert E. Lee Jr. H.S., both of Miami, and also a member of the Advisory Council; and Izobel Burgstaller for Connecticut, sponsor of Chapter #258 at Andrew Warde H.S. in Fairfield.

News From Hawaii

Saburo Watanabe, sponsor of Chapter #309 at H. P. Baldwin H.S., Wailuku, Maui, Hawaii, reports some interesting news about his last year's Chapter officers: Rupert Nouchi, president, is now enrolled in the School of Music at the University of Minnesota; Lowell Naito, vice president, has started his pre-medical training at the University of Indiana; Thomas Takayama, secretary, is enrolled in Engineering at the University of Hawaii; and Evelyn Matsushita, treasurer and Amy Kurisu, historian, are both taking nurses training in the Islands. Last summer, before leaving for their new duties, they saw to it that the ten apprentices carried on an active music program to qualify them for active membership in the Chapter. Their new president is Charles Skinner.

Chapter News Parade

Chapter #324 of Edgewater H.S., Orlando, Fla., presented three nightly performances of "Oklahoma" in their high school auditorium in October. Estelle M. Thomas, Chapter sponsor, directed the production in which five Tri-M members carried leading roles. Their eight-page, two-color program booklet, containing individual photographs of the twelve leading characters and two choruses, was also a distinct credit to the Chapter.

Gladys Garness, State Chapter Coordinator and sponsor of Chapter #190 at Wauwatosa Sr. H.S., Wauwatosa, Wisc., and the Chapter president, Alec Wilde, spoke on Modern Music Masters at the University of Wisconsin Music luncheon on November 7. The luncheon was held during the Wisconsin Educators meeting in Milwaukee. Chapter #190 had Tri-M



When a new addition to Argo H. S., Argo, Ill., was completed, a special room was assigned to Tri-M Chapter #2. Several tiles in the floor show the Society's three "M's" and other musical symbols. Art Seith and Victor Kase are co-sponsors of the Chapter.

displays in the large exhibit hall. On Friday, December 13, this Chapter sponsored a Norwegian Christmas program honoring their foreign exchange student from Norway, who sang songs of his homeland. All Tri-M members of Scandinavian descent appeared in native costumes and Norwegian Christmas goodies were served. Scenic slides of Norway were shown by a Wauwatosa teacher. Frances M. Harley, executive secretary, and Mary Millett, secretary, from the national office, attended the unusual affair. Under the guidance of the sponsor and student officers, a Record Collectors Club has been organized which meets every Tuesday noon in the choir room.

Mrs. Isabelle Estes, a member of the Society's Advisory Council, sponsors Chapter #31 at Rolla H.S., Rolla, Mo., which is responsible for the annual Choral Clinic held at their school. During this year's Clinic, in which 14 schools participated, with a massed chorus of 600 voices, the officers of Chapter #31 initiated 24 members of Chapter #326 of Camdenton H.S., Camdenton, Mo.

School music directors attending the Mid West National Band Clinic in Chicago in December had the opportunity of hearing the La Porte H.S. Dance Band from La Porte, Ind., under the direction of Guy F. Forman, who is sponsor of Chapter #202 and Chapter Coordinator for Indiana. Nine of the Band members carry Tri-M membership cards.

Several brass ensembles from Oshkosh H.S., Oshkosh, Wisc., were also present at the Mid West Band Clinic. They were directed by James Croft, sponsor of Chapter #312.

The secretary of Chapter #82 at Pana H.S., Pana, Ill., reports that "We are buying \$5.00 worth of shares, at 50c a share, which are being sold to bring to Pana High School a foreign student for the 58-59 school year. Additional shares will be purchased later on in the year." The theme for this Chapter's Homecoming float last fall was a musical one—"You Are My Special Angel."

North Miami Sr. H.S. Chapter #211 in North Miami, Fla., is conducting a survey among the school's alumni to discover in what way the band or any other musical activity in which they participated while in high school has been or is being of benefit to them. This survey is a service to their school administration. The members of the Chapter are also in charge of the teachers directory in the main hall. Another project is to give qualified band members a merit pin in their senior year.

Chapter #276, Churchill County H.S., Fallon, Nev., is conducting a sales campaign to raise funds to send some of their members to the Lake Tahoe Music Camp next summer. As an additional project, the Chapter has taken the responsibility of arranging for soloists, quartets, etc., for any function in the community and school for which music is requested.

Chapter #228, Walworth H.S., Walworth, Wisc., is making plans to make several trips to Chicago, Milwaukee, and Madison during this school year to attend special musical events.

Members of Chapter #72, Orange H.S., Orange, Calif., are arranging to go as a group to see "Around the World in Eighty Days" and to attend an Ernie Ford broadcast.

This Month's Top-Notcher

Marilyn Bryant, vice president of Chapter #46, Anderson H.S., Anderson, Ind., has been selected as Top-Notcher for January because of her outstanding musical accomplishments and services to her school, church, and community. Marilyn has been taking piano lessons since she was six and began taking organ lessons at eleven. She is now seventeen. She plays the organ regularly at her church and part time at a funeral home. Having a portable organ of her own, she performs at large dinner gatherings and at other community events. Marilyn is the accompanist for the Anderson H.S. Choral Club, a choir of 72 mixed voices under the direction of Mary Ruth Palmer, Chapter sponsor, and also accompanies Anderson's American Legion Chorus. Another



Marilyn Bryant
This month's "Top-Notcher"

musical organization to which Marilyn belongs is Madrigal, a group of 12 mixed voices from the Choral Club which always sings unaccompanied. Serving as secretary of the senior class, giving private piano lessons, and belonging to several clubs in and out of school, give Marilyn a well rounded weekly schedule. We congratulate you, Marilyn.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Ill.

New Decca Album

This month we are dedicating our entire review to one of Decca's latest albums entitled, "SATCHMO, A Musical Autobiography of Louis Armstrong."

The legend of Louis is known throughout the world—for in every corner of the world he has proved a beloved ambassador of not only great music, but of the very core and spirit of the American way of life. His story, told in the album in music and narrative, will be welcomed and enjoyed by literally millions of Armstrong devotees.

The recordings themselves, of which there are four included, have been in preparation for more than two years. And without fear of contradiction, we of the record world believe that the end results more than justify the time and work involved. In addition to the actual records, this set includes an illustrated booklet which features a biography of Satchmo, written by Mr. Louis Untermeyer. And, to "gild the lily," we have packaged all of this wonderful material in a cover that is certain to enhance any record shelf. You will find old hit tunes such as, "Them There Eyes", "See See Rider", "Some of These Days", and "My Monday Date" in the album.

Kids, I really hope that you will give "SATCHMO" all the attention that it rightfully deserves. I have the album and I think that I am safe in saying that it is truly one of the finest albums I have ever seen and I have seen a great number . . . Karen Mack.

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AMERICAN SCHOOL BAND *Directors' Association*

ASBDA ST PETERSBURG CONVENTION GIGANTIC SUCCESS

Arthur H. Brandenburg
President and "Editor"
A.S.B.D.A. Columns

The Fifth Annual Convention of the American School Band Directors' Association, held in St. Petersburg, Florida December 27-30, from the viewpoint of many of its active members, was one of the finest gatherings of band directors ever assembled. It was replete with professional advancement from many angles. Inspiration of the highest order was gleaned from the prominent guest artists that performed and officiated in the clinics. Three bands (two high school and one university) all spiced their programs with new and interesting offerings. The active membership of ASBDA heard about the two "three-dimensional depth probes" that were conducted during the year in instrumental methods and solo and ensemble material, and urged that these studies be continued and other projects under the broad improvement committee, be pursued with equal vigor and promptness.

The friendly exchange of greetings between the active, affiliate and associate members brought a wholesome intimacy to this convention not always evident in larger gatherings. A new list of candidates was voted into membership at one of the early business sessions, and some of those elected were able to come to the closing session of the convention. The next issue will

disclose those given membership.

Mr. John J. Heney of Deland, Florida, the first clinician to appear on the extended program, was a happy choice to bring to the band leaders assembled that long-sought after information on "How should the drum parts of the Sousa marches be played." Mr. Heney and the supporting instrumental ensemble gave a very enlightening session on the subject at hand.

Rarely are instrumental clinics blessed with such superb artistry as was evident in the offerings of Frederick J. Wilkins, flutist from New York, and James F. Burke, the renowned cornetist. Fortunate were the attending band leaders to hear these two famous artists in person. Their phenomenal and flawless technical acumen and their smooth and beautiful tone qualities, each respective to their chosen instruments, carried the audience away in virtually each selection they played. The reviewer hesitates to mention any special offerings of these two artists, but is bold to call attention to those items that are not too often heard with such supreme artistry as was exemplified.

Mr. Wilkins obliged with such monumental flute solos as "Concertino" by Chaminade, "The Swiss Shepherd" by Morlacchi, and the extremely fleet "Carnival of Venice" with variations by Briccialdi. Numbers such as the "Suite" by Widor and the "Menuetto" by Mozart illustrated the beautiful lyric quality of the flute in the extreme.

Mr. Burke appeared twice in the

convention's program as guest artist with the University of Florida Band, and then in a separate clinic session. Renditions of the difficult variations for cornet in "Carnival of Venice" by Arban, "The Harp of Tara" by W. Rogers and the snappy tonguing in "The Bugler" by E. F. Goldman will be long remembered.

Both Mr. Wilkins and Mr. Burke contributed mightily to the effectiveness of their playing by their lucid explanations of how they play, and talked freely on the basic principles involved, and they admirably carried forward the renowned playing of their former teachers, George Barrere for Mr. Wilkins, and Ernest S. Williams in the case of Mr. Burke.

Dr. A. Austin Harding, guest conductor at the convention, and a staunch friend of ASBDA contributed a vital inspirational impact to the gathering with his genial counsel, and his colorful transcriptions of orchestral works, as he conducted Florida's prominent "Gator" Band. Dr. Harding was specially honored by a citation given in the name of the American School Band Directors' Association for his many years of service to the band field.

The two Florida ASBDA high school bands that appeared in a joint concert Friday evening, the opening day of the convention, brought a generous number of new band compositions for band or new arrangements to the attention of the band leaders assembled. Offerings of the Gainesville High



ASBDA BAND OF THE MONTH. . . This month we would like to present the outstanding Concert Band of the Hartley High School, Hartley, Iowa, which is under the direction of A.S.B.D.A. member, Wayne A. Seipp.

School Band (Class B), under the direction of Bardwell M. Donaldson, included new items such as "Toccata for Band"—Frank Erickson, "Mata-dor"—John Cacavas, "Interval Town"—Clare Grundman, with a new arrangement of an old favorite, "Iphigenia in Aulis—Overture" by Gluck.

Everett Lee Roberts, who conducted the St. Petersburg High School Band (class A), played the new "Symphonic Suite" by Clifton Williams, "Hurricane," new manuscript of Paul Yoder, "Souvenir of Paris" by Cacavas-Gould, "Calypso Carnival" by Edward McLin, and Charles Carter's new "Suite," as yet unnamed.

The above two representative bands of Florida, who have consistently been winning high honors each year in competitions, clearly show how far their state has climbed in improving the school band standards in this area, and their joint performance at the convention so early in the school year, augurs well for the band movement.

The University of Florida Band from Gainesville, nicknamed the "Gator" Band, under the conductorship of Harold B. Bachman, and assistant leadership of Reid Poole, provided an evening of new and old compositions for band that could hardly be equalled anywhere. Space compels the writer to list only the most unusual presentations, namely: "Le Roi D'ys"—Overture by Edward Lalo; "Prelude and Rondo"—Burnet Tuthill; "Passions in Paint"—Henri Renee; "Inglesina"—Symphonic March by D. Cesse; "Entrance of Caligula" and "Love Theme"—Alfred Newman; and "Dance of the Japanese Youth" by Shigeo Tohno.

Only a university band of the highest calibre could perform this program and evince the genuine, sustained interest and satisfaction of this large group of band leaders. Harold Bachman and his fine band did just that. ASBDA commends all those who have a major responsibility in building this fine symphonic unit, and Florida can be mighty proud of its "Gator" Band.

Dr. A. Austin Harding, Director Emeritus of the University of Illinois Bands, conducted the Florida University Band in three of his characteristically fine transcriptions, "Wedding March" from Golden Cockerel by Rimsky-Korsakov; "Valse Compestre" from Suite Siciliana by Marinuzzi and "Meditation" from "Thais" by Jules Massenet. All three arrangements bear earmarks of the master hand that has given the band field so much enrichment. It is to be hoped that Dr. Harding's inspired leadership and his great talent to set forth beautiful work for concert band may continue for many more years. Hats off to the Maestro!

In its pursuit to implement the broad program of improving high school bands, the ASBDA's large committee, headed by Dale C. Harris of Pontiac, Michigan as General Chairman, offers another salient reason why this dedicated group of band leaders is so earnestly bent on professional improvement among themselves. The reports of the "Survey on Instrumental Methods" and the closely allied study, "Solo and Ensemble Material," indicate real monumental contributions to music education in the band field. Arthur H. Brandenburg, from Elizabeth, New Jersey, headed the first of the two studies. The scope of this work previewed the extent to which Pre-Band instruction entered into the picture of the high school band field, how much time in months was being given it, in what grades, and what methods were in greatest use. Discovery that a large proportion of band leaders are compelled to resort to heterogeneous class teaching prompted a survey on group methods. The most prevalent methods used, in beginning, intermediate and advanced levels, with a rating of three stars for the most highly recommended, two stars for the moderately recommended, and one star for the method indicating a "still worth getting" book, point up a compilation that is extremely valuable to the whole teaching field. In another phase of the study, ASBDA band leaders offered to answer a questionnaire pertaining to teaching like instruments in class, from the viewpoint of a major or minor interest in the respective instrument. The information from this phase alone stands as a unique study in instrumental teaching in that on a national scale band leaders have expressed themselves as users of method material which is significant to them on the same evaluative basis as was expressed for group methods; that is—three, two and one starred categories.

It is safe to say at this early diagnosis of the results of the Methods survey that many ASBDA band directors will welcome knowing that their own teaching concepts are in line with those of their colleagues, and where such concepts differ, a reevaluation of individual viewpoints will likely take place. Also, the instrumental teacher, who has pursued his study of an instrument to the degree of a major interest, often indicated in the "individual method" part of the study those unusual instrumental methods that were used under the tutelage of a renowned teacher. Sharing such valuable teaching material with colleagues becomes an invaluable aid to the entire membership.

It seems certain many beneficial results from the "Solo and Ensemble"

Study, chaired by Robert W. Dean of Spencer, Iowa will be equally in evidence. Though this latter study is considerably more voluminous, it is none the less very valuable to the profession. The emphasis on present recommended usage of every title suggested in the two surveys makes the practicability of both reports of great importance. The American School Band Directors' Association can be proud of the start it has made in these two studies of national scope. These projects will not be completed in all details in one sweep or in one year, but wisdom dictates that they should be continued, with additional experts adding their contributions, and also for keeping them up to date, as important new publications become available.

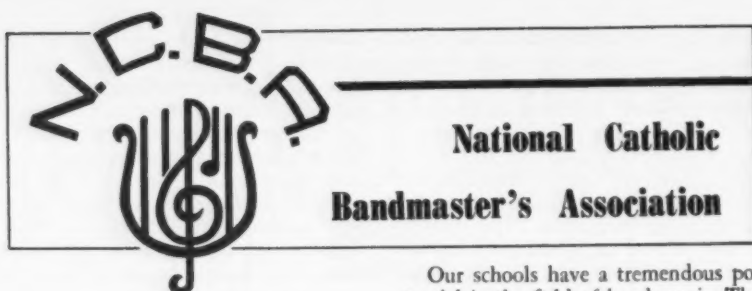
The American School Band Directors' Association is cooperating with two organized groups having to do with bands in America—the American Bandmasters Association and the College Band Directors National Association. At the St. Petersburg Convention, two progress reports on joint organizational projects were given: Lt. Col. William F. Santelmann (retired) former conductor of the U. S. Marine Band in Washington and chairman for ABA, spoke on the status of the John Philip Sousa Memorial work. James Neilson, chairman of an Acoustical Research Committee for CBDNA, together with Dr. Frederick Fennell, its president, presented the joint work of this committee since it works closely with ASBDA's committee headed by Earl Pat Arseners.

A recording symposium that extended over several days of the convention threw new light on the recent perfection of stereophonic sound reproduction. The sound engineers of Ampex Audio Inc. of Sunnyvale, California, in cooperation with the Burdett Sound Company of Tampa, Florida, handled the multifarious details in connection with this part of the program.

The social side of ASBDA's Fifth Convention was also a tremendous success. The wives and children of members enjoyed a special program of activities that had been so ably organized by Mrs. Everett L. Roberts. This included a boat trip in the Gulf of Mexico and adjacent waters, beach parties and sight-seeing bus trips.

The woodwind and brass ensembles from Florida's State University Band at Tallahassee under the direction of Manley Whitcomb, performed at the ASBDA Banquet Monday evening. These interesting presentations of small

(Turn to page 49)



By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

Why A Catholic Band

During a recent visit to the University of Notre Dame, Dr. Ray Dvorak stated that the Catholic school band is drawing near its "golden Age." He commented that the beginning of an active interest in the Catholic band and its music by Catholic educators indicates future progress for the band program.

The justification for not having a band program in the school curriculum lies in the hands of the school administrators. Extra curricular activities should be aesthetic as well as physical and one program should not be neglected to advance the other. An institution which emphasizes only one extra-curricular activity reduces the effectiveness of the remaining areas. With the same thought in mind it would seem that the bulk of the student body is being neglected for a few specialists who over-emphasize muscular fitness and the "healthy" mentality which is supposed to accompany this happy condition. The student should have the opportunity to explore fully the value of the less physical activities.

The well-rounded student needs an acquaintanceship with the fine arts. To assign them as extra-curricular implies that they are of little value as a part of the broad educational process available to all students.

Since the Catholic Church is recognized as a patroness of the arts it is the role of the Catholic educator to inculcate the finest thoughts and expressions that have come down to us throughout the ages. Music is basic in its conception of the beautiful, and what is closer to God and prayer than beauty?

A feeling of distinct loyalty and the instinctive desire to help exists among those of us who have felt the benefits of a Catholic education and suffered the weaknesses of the Catholic instrumental music program.

Our schools have a tremendous potential in the field of band music. The compatibility of the Catholic environment to the fields of artistic endeavor should not be over-looked. One has only to look at the history and development of the arts and their greater exponents. However, we Americans pride ourselves on being "practical." By seeking the practical we find that the band is an asset on the football field, on the basketball court, and in all other events which demand color and school or civic spirit.

The Catholic band directors of this generation are pioneering an entire new area of band music.

There are many things we as music educators must do to insure that instrumental music will take a meaningful role in our schools. We must develop a concise and reasonable curriculum for future band directors in our teacher training institutions. We must make a vigorous effort to include the arts in all our Catholic schools. The future fulfillment of the complete Catholic curriculum — religion, academic, and art rests in our hands—as directors and administrators.

We must try to establish the Catholic band music on the highest plane possible. In order to approach band music from a Catholic view point, we must first understand its spiritual and moral, as well as its cultural value. We should start by raising the standards of both the band director and the music administrator.

In addition to the moral and spiritual values of music to the student, we have other physical and social benefits that are most obvious. It encourages friendship and comradeship, it is a wonderful use of leisure time, it encourages correct posture and coordination, and finally, it widens the students overall outlook.

Music is unusual in that it permits one to be both a spectator and a participant at the same time. An important, but minor aim of music is to develop professional players, but as a whole we should aim to develop the professional listener.

The St. John Cathedral High School Band

May we present the 90 piece St. John Cathedral High School Band

together with its Spiritual Advisor, Father John Allemang and its conductor, Gerald J. Schneider. This well known Milwaukee, Wisconsin band, last Spring, played and received first place at the Music Festival held at Catholic University of America. Besides winning this honor, the band also has received 1st place in Class A in the Wisconsin School Music Association's contest for the past several years.

Both the Spiritual Advisor, Fr. Allemang and the conductor, Mr. Schneider, are Charter members of the National Catholic Bandmasters' Association and Mr. Schneider heads the Literature committee. Mr. Schneider is also the Vice-President of the Milwaukee District of the Wisconsin School Music Association.

Mr. Schneider received his Bachelor of Music degree from the University of Wisconsin and his Masters degree from Northwestern University. Fr. Allemang is not a musician but has done more to promote music in the Milwaukee Catholic schools than any other person. Both of these men pool their talents in heading the 70 piece Milwaukee Catholic Youth Orchestra which is the cream of the students from all the Milwaukee Catholic and Public Schools. Both the Cathedral Senior Band and the Milwaukee Catholic Youth Orchestra were the guest organizations of the NCMEA convention when their convention was held in Milwaukee several years ago.

A unique feature of the Cathedral Band is that 98 percent of it's members began the study of their instruments when they entered Cathedral High School. Besides the 90 piece Senior Band there is a beginner's band of 75 members in this school of 650 students.

Band Camp and Convention Discussed at Mid West Clinic

Programs and dates for the band camp and convention are being settled at this time and a copy of the complete programs will be published at an early date. Expansion plans are in the offing for both the camp and convention.

The Band Show Committee and the Program Committee Request Cooperation

You should hear from chairmen Robert Brown and Frank Herring at an early date concerning your band shows and programs. If in doubt as to where to send this material please forward it to the national office.

Be sure and send
us a new picture of
your NCBA Band.



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

Welcome to the most recent chapter of Phi Beta Mu. The Iota (Kansas) Chapter became a reality at 4 P.M., on November 7, at the Kansas Music Educators annual meeting. Our National President, Dr. Milburn E. Carey, was the installing officer. It is reported that the eleven charter members were quite enthusiastic and are looking forward to a bountiful life in our brotherhood. The next members that will be taken into the chapter will be during their annual business meeting, one year hence.

The officers of the Iota Chapter are:
President, Jim Kerr
Vice-President, Dean Owen
Secretary-Treasurer, Lewis Hiigel
Board Member, Hal Palmer
Board Member, Wendell Hodges

The Charter Members of the Iota Chapter are:

1. Wendell Hodges, High School Bandmaster, Anthony.
2. M. R. Billings, High School Bandmaster, Harper.
3. Jim Sanner, High School Bandmaster, Great Bend.
4. Howard Harms, High School Bandmaster, Dodge City.
5. Lewis Hiigel, High School Bandmaster, Hutchinson.
6. Don Threlkheld, High School Bandmaster, Garden City.
7. Dean Owen, High School Bandmaster, Dighton.
8. Kenneth Thompson, High School Bandmaster, Wichita East.
9. Leslie Marks, High School Bandmaster, Emporia.
10. Hal Palmer, Bandmaster, Fort Hays State College, Hays.
11. Jim Kett, Bandmaster, University of Wichita, Wichita.

At present plans are being made for the establishment of two additional state chapters this fall with the possibility that there may be a third.

Chapter Officers are urged to send news items to the Executive Secretary. Letters expressing interest in the regularity of this Column are coming in frequently. The existence depends up-

on materials furnished by each of you.

The Executive Secretary's Office was visited recently by the National President and an entire day was given to future planning. We are fortunate in having the enthusiasm of Milburn Carey in our Presidential Chair. Let's support him in his every wish for our Fraternity. Chapter Officers, please check the Constitution closely and comply with the National Requirements. Please note that the Executive Secretary has moved. Send all correspondence to: Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

Ohio ASBDA and EA To Sponsor Band Clinic

Saturday, January 18th is the date for the Canal Fulton High School Band Clinic at Canal Fulton, Ohio. This outstanding clinic will be sponsored jointly by the Ohio division of the American School Band Directors Association and the Ohio Education Association. Six of the main features of the clinic will be: Harold Brasch, world famous Euphonium soloist, George E. Waln, famous woodwind expert, Herbert Oberlag, Instructor of double reeds, a 100 piece select clinic band, the Baldwin-Wallace College band which is under the direction of Dr. Kenneth Snapp, and the famous Oberlin College Woodwind Quintet.

The program will start at 8:30 A.M. and close at 5:00 P.M. All band directors are invited to attend, according to E. W. Puffenberger, ASBDA, Clinic Director.

AMC And NFMC To Team Up For National Music Week

Big promotion plans for National Music Week—May 4-11, 1958—were formulated at the recent annual meeting of AMC. AMC and the National Federation of Music Clubs expect to join hands this year to use Music Week as a means of building greater interest in music.

To help make the National Music Week program a success, and to reach

everyone, the following plans were outlined:

AMC and NFMC will prepare a manual on Music Week activities to be distributed to NFMC's 5,500 local music clubs and other groups. The manual will contain recommended programs to foster music in local communities.

AMC also plans a clippingsheet on Music Week, covering all phases of music activity to be distributed to editors nationally—thus putting in their hands a wide and varied selection of music stories and features. NFMC will arrange other publicity in local areas.

A special television script will be prepared for Music Week, and all regular AMC activities, including radio scripts, "Plugs for Music," wire releases, features, and newspaper articles, will carry special messages. In addition, a special effort will be made to obtain major breaks on radio and TV, and in magazines and newspapers.

Nels Vogel Ninth Annual Band Clinic Feb. 14-15

Nels Vogel, popular Northwest Music Merchant has announced that the Ninth Annual Bandmasters Clinic is set for February 14th and 15th. This clinic annually draws some three hundred band directors from Minnesota, North Dakota, Montana, and Wisconsin. Held in Moorhead, Minnesota, it is one of the most popular clinics in the nation.

Each year one of the countries most outstanding professional, service, college, or school bands appear in a formal concert. Mr. Vogel reports that on Friday night, February 14th, the United States Army Field Band under the direction of Major Chester E. Whiting will be the feature of the clinic. Among the "Big Names" to appear on the two day program are: Dr. A. Austin Harding, Honorary Life President of the American Bandmasters Association, the College Band Directors National Association, and Director Emeritus of the University of Illinois Bands; Don Gillis, famous composer and arranger; Leonard B. Smith, one of the worlds greatest cornet and trumpet soloist. Also featured will be the Clinic Band, Woodwind and Brass Choirs.

For further information regarding this excellent clinic, write direct to Nels Vogel, Inc., Comstock Hotel Building, Moorhead, Minnesota. Mr. Vogel is an Associate Member of both the American Bandmasters Association and the American School Band Directors Association.

ANOTHER THRILLING MID-WEST NATIONAL BAND CLINIC ENJOYED BY 5,000 OR MORE

Written by A Conventioneer

Amid a festive setting of red and green interspersed with sparkling Christmas Trees, befitting the Holiday Season during which it was held, the 11th Annual Mid-West National Band Clinic was host to an enthusiastic audience of 5,000 or more who gathered from far and near for this momentous musical affair held at the Hotel Sherman December 18 through 21. From Maine to California and from Florida to Washington, to say nothing of the states between as well as Canada, they crossed the country to join together in the great convention city of Chicago to enjoy the four days of music and inspiration planned and provided by the various committees. By bus, by plane, by car, by train—I knew they had come by all these routes, and I couldn't help but wonder as I looked out over the sea of faces if some of them might even have borrowed Santa's reindeer to make the trip.

First on the program after registration was an opportunity to visit the exhibits and attend the Open Rehearsal of the "Third" All American Bandmasters' Band. This was followed by the Grand Opening Concert on Wednesday evening by the Maury High School Band of Norfolk, Virginia, under the direction of Sidney Berg. Commander Charles Brendler, Director of the United States Navy Band of Washington, D.C. was guest conductor, and Walter Chestnut, solo cornetist of the University of Michigan Band and former solo cornetist of the Maury band, appeared as soloist. The capacity audience of the Grand Ballroom was thoroughly charmed by these Virginia youths and their excellent performance. As a climax to the delightful evening, a reception and "Get-Acquainted" hour was held in the Louis XVI room with doughnuts and coffee or tea served, along with much good old-fashioned visiting.

Lest the eager conventioneer miss any of the valued sessions, he arose Thursday with the proverbial "early bird" and hurried to the Celtic Cafe where a special breakfast was served for the convenience, comfort, and camaraderie of all conventioneers. Then he was off to the Louis XVI room for a splendid Clarinet Clinic under the able guidance of Lucien Cailliet and Don McCathren and ensemble. There followed next the Centerville, Iowa, High School Band in concert in the Grand Ballroom, under

the very capable direction of Mark S. Kelly. I feel sure that the Iowa guest conductors, of whom there were three, must have been more than proud of the fine performance by these young Iowans. The guest conductors were Frank Piersol, Director of Bands at Iowa State College; Fred Ebbs, Director of Bands at the University of Iowa; William Gower, Professor of Music at the University of Iowa; and Major Albert Schoepper, Director of the United States Marine Band of Washington D.C., of which famous band a Centerville band graduate is currently a member. Thomas Ayres of the University of Iowa appeared as Clarinet soloist.

After lunch and some more visiting with old friends, I hurried back to the Grand Ballroom to hear the "littlest angels" in the form of the Larsen Junior High School Band of Elgin, Illinois, directed by George A. Hove. What sweet and heavenly music they made! A Clarinet Duet with band was presented by George Waln, Professor of Music, and Kenneth Moore, Student of Oberlin Conservatory of Music. Guest conductors were John Paynter of Northwestern University, Douglas Steensland of Elgin High School, and composers Paul Yoder and David Bennett.

Then began a series of clinics and I really needed to be "me and my shadow" to see and hear all I wanted to see and hear. Excellent reed ensembles were presented by the Hobart, Indiana, High School Band members under the direction of Robert Webb; equally excellent brass ensembles and the brass choir of the Oshkosh High School Band were presented by the director, James Croft. Right on the beam was the La Porte, Indiana, High School Dance Band, Guy Foreman, Director. One more clinic completed the afternoon session and the title and clinician speak for themselves — namely, "More Effective Football Shows With Less Work" by a real authority, Ray Dvorak of the University of Wisconsin.

After browsing among the exhibits some more, attending the Modern Music Masters Demonstration chairmaned by Alexander Harley, and dinner with long-lost friends, it was time to get back to the Grand Ballroom before the seats were all taken for the concert by the Torrance Area Youth Band of California, directed by James Van Dyck. If this was a true sample of California youth, then "California,

here I come." Guest conductors of this brilliant concert were Frederick Fennell, Eastman School of Music; Clarence Sawhill, University of California at Los Angeles, and Lucien Cailliet, arranger. Robert Marsteller, Trombonist, appeared in two solo numbers that brought the house down with applause.

Friday morning after breakfast in the Celtic Cafe, we were off to a flying start with the splendid Rochester, Minnesota, Senior High School Band under H. LeRoy Lidstrom. Ah, to be young again and play with such spirit and enthusiasm! Guest conductors were Mark Hindsley, University of Illinois; Charles Minelli, University of Ohio; Al Wright, Purdue University; Commander Charles Brendler, Director of the distinguished United States Navy Band of Washington D.C.; and the well-known composer-arranger, Paul Yoder. Peter Thorkelsen was Clarinet soloist.

There followed two well-attended clinics, Cornet-Trumpet by Clifford P. Lillya of the University of Michigan, with H. E. Nutt of VanderCook College as Chairman; and "Tricks That Click"—a panel with Howard Lyons as moderator. Panel members were Dr. William D. Revelli, of the University of Michigan, William Johnston, of the



Presenting Robert E. Lowry of Morningside College, Sioux City, Iowa. His two clarinet solos which were feature numbers of the "Third" All American Bandmasters' Band Concert at the 11th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago on Friday evening, December 20, were undeniably "hits" of the clinic. Lowry was concert master of the band, which was directed by Glenn Cliffe Bainum, Director Emeritus of Northwestern University Bands. One hundred school bandmasters from almost every part of the United States made up this unique band.

University of Wisconsin, and Ralph Houghton, Supervisor of Music of the Kenosha, Wisconsin, Public Schools.

Friday afternoon found us eagerly awaiting the concert of the London Police Boys Band of Ontario, Canada, and we were not disappointed. All of Canada must be proud of these boys and their wonderful accomplishments, under Martin Boundy, Conductor, and F. Joe George, Associate Conductor. Appearing with them in two Euphonium solos was Harold Brasch, noted soloist, and former member of the U.S. Marine Band.

We completed the afternoon with more clinics—again wishing we might be twins. "Books to Read for Inspiration and Information" was presented by a panel consisting of L. Bruce Jones of Louisiana State University, Moderator; Clarence Sawhill of the University of California at Los Angeles; Fred Ebbs of the University of Iowa; Traugott Rohner, editor, *THE INSTRUMENTALIST*; and Bruce Houseknecht of the Joliet, Illinois, Township High School. (They even made me resolve to get started on my reading again.) Dr. Cecil Leeson, assisted by his 7th-grade Saxophone Quartet, presented a sensational saxophone clinic. The Northwestern University Percussion Ensemble, with Thomas L. Davis director, closed Friday afternoon in a blaze of glory.

At last it was Friday night, and the "Third" All American Bandmasters' Band of 100 school bandmasters from here, there, and everywhere, amazed us with what the Conductor, Glenn Cliffe Bainum, Director Emeritus of Northwestern University Bands, had accomplished in four short rehearsals. Every number was a triumph, and if you wanted "new" music—this was it, no number having been published before August 1957. Antiphonal Brass Choirs augmented three of the numbers. Guest conductors were Dr. A. A. Harding, Director Emeritus of the University of Illinois Bands, and John Paynter, Director of Northwestern University Bands and Rehearsal Chairman of the AABB. Robert E. Lowry of Morningside College presented two excellent solos.

Up earlier than ever on Saturday morning for breakfast in the Celtic before hurrying to hear that fine VanderCook College Band, directed by Richard Brittain, with Dr. Cecil Leeson as soloist in one movement of his new Concerto for Saxophone. There was a dazzling array of guest conductors: Richard Worthington, University of Arkansas; Tom Fabish, DePaul University; Al Wright, Purdue University; and composers, Richard Bowles, David Bennett, Forrest Buchtel, Paul Yoder, and Harold Walters.

The Lockport, Illinois, Township High School Band closed the clinic concerts in the Grand Ballroom Saturday forenoon with a majestic concert. Frederick Wilkins of the Firestone Orchestra was Flute soloist. The first guest conductor was Donald Caneva, a student at DePaul University, and son of the band's own conductor, Ernest O. Caneva. Other guest conductors were H. E. Nutt, VanderCook College; John Paynter, Northwestern University; Tom Fabish, DePaul University; Robert O'Brien, Notre Dame University; Robert Howell and Herbert Tatroe, Lockport assistant directors; and Forrest McAllister, Editor and Publisher of *THE SCHOOL MUSICIAN*, directing the "Band Pioneer March" dedicated to his late father, A. R. McAllister, Founder and Past President of the National School Band Association.

My footsteps were slow as I wended my way to the sixth floor and the Bal Tabarin room where the Grand Finale Banquet was held, because I knew this was the end of a grand and glorious four days of music and inspiration. In this beautiful room, a lavish Christmas dinner was served to us as guests of the five Uniform Companies: The Craddock Uniforms, Kansas City, Missouri; DeMoulin Bros. & Co., Greenville, Illinois; The Fechheimer Bros. Co., Cincinnati, Ohio; Stanbury & Company, Kansas City, Missouri; and Uniforms by Ostwald, Inc., Staten Island, New York. The genial Ray Dvorak served as Master of Ceremonies and Michael Petrovich, Professor of History, University of Wisconsin, spoke on "Music in Russia."

With the singing of "Auld Lang Syne" another great Mid-West Band Clinic came to an end. There remains but to express my thanks, and I am sure the thanks of all who attended, to the bands and clinicians who participated and to the sponsors and committees who arranged the details, and in particular to the man on whose shoulders fall such a large share of the burdens, the hard-working Executive Secretary, Lee W. Petersen. My friends, if you were not among those present, write it down now that we shall meet at the Mid-West in 1958—the dates are December 17, 18, 19, and 20—and don't miss it!

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Want To Bring Your Band To The 1958 Mid-West?

Each year the Executive Board of the Mid-West National Band Clinic meets about March 1 to select nine of the nation's finest high school and grade school Bands to appear at the Mid-West. If you are interested in having your band appear at the 1958 Mid-West National Band Clinic at the Sherman Hotel in Chicago December 17, 18, 19, and 20, write to Lee W. Petersen, Executive Secretary, 4 E. 11th Street, Peru, Illinois, and you will receive an official application blank in the return mail.

The Mid-West National Band Clinic is the nation's largest Band Convention, and each year attracts more than 5,000 in attendance. From the scores of bands applying, the Executive Board will select nine bands. It is necessary that your complete application be mailed not later than March 1, 1958. The nine bands officially selected will be notified by about March 20.

Know The Terms Before You Use The Terms

The American Finance Conference suggests the following advice should be exposed to the view of customers in locations used for making term agreements: "DON'T make major purchases on impulse; DON'T shop for terms only; DON'T buy if you have to borrow the down payment; DON'T sign any blank contracts; DON'T overbuy or take on too many payments at one time.

DO consider major purchases carefully and then choose sound terms that will reduce finance charges and provide for full ownership of goods at the earliest possible time. DO make a big enough down payment (cash or trade-in) to give you a worthwhile equity in your purchase.

DO consider the desirability of credit life, health and accident type of insurance that will pay up the sales contract in the event of the death or disability of the wage-earner.

DO make sure the time sales contract is complete, filled in to show the cash price, value of any trade-in, coverage and cost of insurance, amount and number of monthly payments, and the total time price you will pay.

DO keep credit purchases in line with your income; complete payment of one purchase before taking on another, except where the combined payments will not require too large a proportion of your monthly income."



The Band Stand...



By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

In 1958 the eyes of the Band World will be on the University of Illinois at Urbana, Illinois. In this year the University of Illinois Bands will play host to first the American Bandmasters Association, March 5-8, 1958, during which time the formal and official dedication of the new band building—HARDING HALL—will be made. In December of 1958 the next national meeting of the College Band Directors National Association will also be held on the University of Illinois campus.

The Band Stand page salutes the University of Illinois Bands, headed by Mark H. Hindsley since the retirement of Dr. A. A. Harding in 1948. His able assistants are Everett D. Kisinger, Assistant Director, conductor of the Regimental Bands and director of the Football Band since 1948; Guy M. Duker, Assistant to the Director, assistant conductor of the Concert Band since 1953; Haskell O. Sexton, supervisor of brasses; Austin J. McDowell, supervisor of woodwinds; and, Jack H. McKenzie, supervisor of percussion. The bandmasters of the country are looking forward to Urbana, Illinois in 1958!

First Performances By College Bands

(continued from the
October 1957 issue)

As musicians we should all be proud

of the creative talents of American bandmasters and composers of music for band. Fine literature is the true "main course" of our band movement. It is for this reason that we are proud to print this record of true contribution to our band movement. It began back in December 1951 with No. 1 and this first issue of 1958 begins with No. 107.

#107. Graham T. Overgard—*The Nipigon*, a Waltz Fantasy—first performance, May 23, 1957, Big Rapids, Michigan by the Ferris Institute Concert Band, the composer as guest conductor. Concerning the new work, the *Big Rapids Pioneer* had this to say: "Music for 'The Nipigon' fits into a pattern, but it is not hampered by being squeezed into place. The full band introduces the theme, but not in the traditional major or minor. This modified full band introduction is followed by an interlude for clarinet. Then the theme is reintroduced in a minor key which becomes an introduction to a waltz. The theme is presented as a waltz, recapitulated in low register, and a new theme—the music box—is built up and recapitulated. There is an interlude in the minor, fanfares, and the finale of the main theme in a new key." The composer is Chairman of the Music Education Department, Wayne State University, Detroit, Michigan.

Arthur L. Williams is an outstanding conductor and clinician. All correspondence concerning his monthly column for the College Band Directors National Association and available guest appearance dates should be sent to: Arthur L. Williams, Director of Bands, Oberlin College, Oberlin, Ohio. . . . (The Publisher)

#108. Arnold Perris — *Nocturne for Oboe and Winds*—first performance, March 23, 1952, Cleveland, Ohio by the Western Reserve University Concert Band, of which the composer was at the time Conductor.

This work was composed in 1951. Oboist for the first performance was Ann Woehrman.

#109. Frank Erickson — *English Folk Song Fantasy*—first performance, April 3, 1954, Greeley, Colorado by the 1954 District III Intercollegiate Band of Kappa Kappa Psi and Tau Beta Sigma, while in Convention at Colorado State College of Education, Clarence E. Sawhill, conductor. The music was composed especially for the 1954 District III Intercollegiate Band.

#110. Vincent Persichetti—*Pageant*—first performance, March 7, 1953, Miami, Florida, by the University of Miami Symphonic Band, the composer
(Turn to page 53)



This month we salute the great University of Illinois Concert Band which is under the direction of Mark H. Hindsley. They will perform for the American Bandmasters Association Convention in March 1958 and the College Band Directors National Association Convention in December 1958.

THE CHORAL SPOTLIGHT ... is on

... El Monte High School A Cappella Choir, El Monte, Cal. ...



El Monte High School A Cappella Choir, El Monte, California, Miss Jane Skinner, Director.

The Choir

No wonder the El Monte High School A Cappella Choir is "tops," for here is organized one of the best systems in the whole country for building the voice, the musicianship, and the attitude of the young singers. You have to be good to "make the choir," but at El Monte High School if you are willing to work, you have the opportunity to do so right at school.

El Monte High School located near Los Angeles, has more than 2300 students. In the choral department there are three large choral classes that are open to anybody. Two more classes that accept members only upon invitation completes the choral class schedule. The A Cappella Choir is made up of one of these two selective classes.

There are 62 choir robes, and every effort is made to keep them filled with fine young people, as well as good singers. In a dramatic candlelight ceremony, when the students are robed for

the first time, they take the following pledge: "I, _____, pledge and promise my sincere loyalty, interest, and worthy efforts to the El Monte A Cappella Choir—its ideals, and interests. I pledge my faithfulness to its rehearsals and concert presentations. I realize that I am one of many whose work for the best in fine choral music can make of the A Cappella Choir a source of musical inspiration and real joy to many people—both singers and listeners. I promise that I will do nothing to injure the standing of the choir on the campus or in the community, but will always strive to accomplish its known ideals for fine music and fine friendships."

Students are selected for the choir by the director and the voice teacher, but are interviewed by the choir board of officers. All new-comers are on one semester's probation until they have proven themselves to be choir material.

The choir rehearses one period a day.

It is part of the accepted curriculum, and students receive regular credit towards graduation for the class. If extra rehearsals are needed in order to stage the Christmas program or the Spring Concert, students are required to attend.

The Choir appears many times during the year for the various service clubs in the city. It sings annually for the youth service at the Hollywood Presbyterian Church which is reported to have a radio audience of 100,000 persons. They attend one festival each year where adjudication is forthcoming. This past year they sang at the Easter Sunrise Service in the Hollywood Bowl, which was locally telecast, nationally broadcast, and sent world-wide by the Armed Forces Radio. This was the first time in the history of the Sunrise Service that a high school choir had ever been asked to participate.

Editor's Note: A detailed account of the choir's experiences performing at

the Easter Sunrise Service in the Hollywood Bowl will appear in a future issue in a feature article "Our Hollywood Bowl Experience" by Miss Jane Skinner.

The Director

A native of Oakland, California, Miss Jane Skinner received her AB degree from College of the Pacific, and has had graduate work at the University of Southern California. She has also attended summer choral sessions of San Francisco State College, and the Waring Workshop.



Jane Skinner

She has sung professionally with Dr. Larra

Hoggard, and studied with Charles Hirt, Harold Decker, and Max Krone. Recently she contributed an article "The Choral Art" published in the California Music Educators Association News.

Music comes naturally for Miss Skinner. Her Mother, a musician of note, was Supervisor of Music in Berkeley, and from her she learned many lessons in the Choral Art. She studied piano and voice, and in college she was proficient enough to complete the double major.

Much of her success she attributes to her associates at El Monte High School: Lois M. Wells, Chairman of the Music Department and Margaret M. Swansea, voice teacher. She has been choral director at the El Monte High School for the past three years, and a choral director in California for the past eight years.

THE SCHOOL MUSICIAN congratulates Miss Skinner and the El Monte High School A Cappella Choir for its superb record of achievement. Such splendid leadership on the part of the director, and such loyalty on the part of the choir can only combine to make a completely superior group. El Monte can be proud indeed to have such fine ambassadors for good choral singing.

Repertoire

1. Fa Una Canzone—Vecchi—Lawson-Gould
2. O Clap Your Hands—Woodward—Birchard—# 1568
3. O Praise The Lord — Jolley — Shawnee Press
4. Brazilian Psalm—Berger—Schirmer
5. No Man Is An Island—Berger—Presser—# 312-40130

6. Begone Dull Care — Jacob — St. Cecilia Series 21, #18; Copyright: Joseph Williams Limited
7. Make A Joyful Noise Unto The Lord — Lekberg — Galaxy — #1873-12
8. Lasciatemi Morire — Monteverdi Ricordi—#841
9. These Are The Times—Bryan—J. Fischer—# 8558
10. Black Is The Color—Tom Scott—Meridan—#5617
11. The Creation—Tom Scott—Presser—#312-40077
12. Little Black Train—Lyn Murray—Staff—#158
13. Hear The Singing — Berger — Schirmer—#8755
14. Hodie Christus Natus Est—Willan—C. Fischer—# CM 469
15. Amahl And The Night Visitors—Minotti—G. Schirmer (Opera)



The Choral Folio ...

By Walter A. Rodby

Pep Talk

Anyone who thinks the art of choral conducting is a cinch has another think coming.

Just about anyone who can croak out a note can stand in front of a group and "get them going," but mastering the Choral Art is quite a different matter. This takes enormous knowledge and some talent, but most of all, it takes an intense desire to keep learning new things about the subtle and demanding art of making vocal music together.

New ideas, techniques, and skills are not easy to learn. After a few years "in the game" we tend to settle back comfortably to a routine that lets us freeze our bag of choral know-how, with the consequence that our choral groups do not show the continuous improvement that they should.

For example: how many of you have actually bought a new book on choral technique within the past year? How many of you even know the titles of the important new books published this past year that deals with the Choral Art? Have you read Paul Peterson's book *Natural Singing and Expressive Conducting* published back in 1955? How about *Training the Boys' Changing Voice* by Duncan McKenzie published in 1956?

Neither of these books is going to make you a choral conductor, but they will add to your knowledge and understanding of the great art that you serve. Most of all, these books, along with many others, plus all the other sources that help to increase your ability as a choral conductor, are useful only if you really want them to help you. Refusing to get into a rut is a way of life, and the growing edge of any living thing is its most sensitive part.

Walter Rodby is considered to be one of the nation's most outstanding authorities on Choral music in both the field of Church and school. His services are in demand as guest conductor, clinician, adjudicator, and consultant. All correspondence concerning his monthly clinical column and guest appearance dates should be sent direct to: Walter Rodby, 819 Buell Ave., Joliet, Illinois. . . . (The Publisher)

If all this sounds like a pep talk—that's what it is. You will stagnate and become mediocre unless you are constantly alert to those things that make you grow—and that is something that can't be said often enough.

New Books

This sermonizing comes about because of a new book on The Choral Art, and a new volume on the adolescent voice that every alert and growing choral conductor should know.

The choral book is titled *Technique and Style in Choral Singing* by George Howerton, published by Carl Fischer at \$5.00. The other is entitled *The Adolescent Voice*, a study by Helen Steen Huls published by Vantage Press at \$2.00.

George Howerton is the Dean of the School of Music, Northwestern University, and one of our recognized choral authorities in the country. His experience and know-how in the Choral Art has brought many a student to his choruses to study his methods. He has trained groups in all age levels, and he knows the choral repertoire as few men do. His new book reflects this great knowledge, and his organization is also clear and thorough.

The book is divided into two parts: Chapters 1 through 7 deal with tech-

nique, and Chapters 8 through 16 with style.

The Basic Concept

Dr. Howerton bases his concept of choral technique on the premise that an over-emphasis on any one phase of the choral art will prevent a performance that is fully rounded and complete. He states that a singer's effectiveness depends largely upon the degree to which he is able to combine all the elements of singing in proper synthesis. Over-emphasis of any one factor creates distortions. For example: concentration on tone quality exclusively in order to attain perfection in that area is an impossible goal. Too much time on one phase will result in other areas suffering. Suppose you do nothing but work on diction. Chances are that such an over-emphasis will cause serious damage to tonal beauty. Breath control has no immediate value in itself unless tied to production of tone. Yet with many instructors it can be so important that it becomes a fetish.

Each factor in singing must have its proper development. And the development must come through a "set of habits" that result from understanding the proper techniques rather than mimicking the "ways" of the director.

With this concept in mind, Dr. Howerton sets about methodically to present his ideas of what it takes to develop a good choral group.

First Things First

He deals first with posture and breathing—"physical preparation," as he calls it. Concern with good posture is directly related to the production of tone quality. Proper breath support, posture, articulation of the tongue, lips, and jaw, and bodily freedom are all basic to good tone production.

At this point in the book Dr. Howerton does what so many choral singing books do not do: he offers some specific rules—practical techniques—to achieve a good physical set-up in singing. "Push the hips as far back in the chair as possible," he says. "Place the feet firmly on the floor," "Square off the shoulders," and many others.

Following the physical aspects of good choral singing he deals next with diction—the manner in which words are sounded. Being the practical person that he is, the author even includes a chapter on "Pronunciation Pitfalls." Part I of the book is concluded with chapters on Musical Comprehension and Psychological Attitude.

Part II deals exclusively with style. Such tricky problems as the relation between the individual composer and his time, the personal element in interpretation, the basic factors involved

in understanding style, and a treatment of the Baroque, Classical, Romantic, and Modern style in choral composition are thoroughly discussed.

Without question, this book is a new and important contribution to a deeper understanding of the art of choral singing. It is practical, authoritative, and deals with the problem in depth. The writing style is rather dull—in a sort of college text-book way. But the material is there, and not difficult to understand.

Every choral conductor who desires a sensitive growing edge to the mastery of his art should own a copy.

* * *

THE ADOLESCENT VOICE: a study by Helen Steen Huls is brand new, published last November 19th. It is based upon two kinds of study and research: first, the author's many years of experience teaching the adolescent voice, and second, a survey of adolescent voices in the secondary schools of sixty cities in twenty-seven states. The book presents material and ideas that have not appeared before. Much of it good, and some that certainly will be challenged.

The Adolescent Voice

"Adolescence," says the author, "is the period when the child becomes an individual, striving to adjust himself to a world of other individuals," and the voice of the adolescent is one of the more serious problems of this age. If we want to make a good singer out of an adult, we must be more concerned with his voice during adolescence.

First of all, she contends, there is no organic difference between the voice of the adolescent and that of the adult; the distinction is of degree, not of kind. The adolescent voice is immature; the muscles not strong and resistant; the cartilages are in the formative state; the bony framework is growing rapidly; but the vocal functioning is governed by identical physical laws. Therefore, to attain the right kind of a voice, we must make sure the instrument is treated in such a way to insure "normality for age level."

The whole physical character of the adolescent is smaller and weaker than the adult, and the teachers of adolescents must realize this physical difference when working on tone quality, power, and other phases of singing. Many choral directors try to make the adolescent—and even the older high school choral groups—sound like a big adult choir. Such a practice can cause real damage to the voice since the tendency is to confuse volume for vitality. Working for "loudness" of

(Turn to page 49)

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(Continued from page 16)

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These are but a few suggestions; there are so many more worthwhile solos. Albums are economical and handy; here are a few:

Concert & Contest Album, edited by Voxman, Rubank, solo bk. .75, piano 1.50, contains Scene & Air and other useful materials.

Recital Literature for Clarinet—compiled by Stubbins, G. Wahr, in five volumes each at 3.00, a fine collec-

tion of solos from medium to advanced.

Clarinet Classics, Vol. 3, Cundy—Bettony, 3.50, contains the Mozart, the Weber Concertos, two Spohr concertos—handy.

Album of Concert Music—ed. Freeman, RA or Leeds, 2.00, some nice things like the Starokodonsky, Perminov Ballade, etc.

Fifteen Grand Solos de Concert—ed. Bonade, Andraud, 5.00, here are the well known French solos of Marty, Lefevre, Widor, Gaubert, etc.

Masterworks for Clarinet—ed. Simon,

Schirmer, 3.00, authoritative edition of Brahms Sonatas and works of Weber (Duo), Schumann and Mendelssohn.

Nuggets of News

Elsewhere in this issue (Band Lab) there is a lengthy report of the new *VBODA Manual*, the official publication of the Virginia Band and Orchestra Association. Besides offering band and orchestra listings the Manual includes some thirty pages of woodwind solos, and about twenty pages of woodwind ensembles. The Manual is well worth owning for the items are up to date; publisher and prices are listed. Supplies are limited so interested parties contact Mr. Russell Williams, Granby High School, Norfolk, Virginia. The cost is 2.50.

The Leblanc and Selmer companies have announced additions to their staffs. Joining Leblanc as Musical Director is Mr. Lucien Cailliet. Mr. Nilo Hovey becomes Educational Director at Selmer.

Congratulations to Selmer and Leblanc for these appointments. Both men bring to their respective firms a background of rich experiences.

The Works of Rudolph Jettel—Part II

In last month's issue we began a study of the clarinet materials of Professor Rudolf Jettel. With the introductory material behind us let us proceed to the music.

School for Clarinet Volume 1, Doblinger (Vienna), 1949.

Volume 1 is a text of 84 pages. Pages 3-16 cover the elements of music (staff, note values, keys, etc.). The actual playing gets underway on page 17 with the open "g". On 18 the following notes are offered: F#, F, D, C, B, A, G in whole, half and dotted halves. The third playing page, 19, offers the "break" while on the next page notes up to G² are introduced. Now this is pretty fast movement. Our students today could never adjust to such a rapid pace. The text is obviously not a real beginning book. My suggestion would be this: begin in some good beginning text (like the Modern Method of Voxman, or Waln's new book, or the Grade School book of Bodergraven, or Bodegraven's new book for Staff) and then go on to page 21 in the Jettel. Volume 1 is simply not a beginning text in the real sense of the word; it is much too difficult.

This criticism should in no way detract from the importance and use of the text. The book has sound materials and can be profitably used.

It should be mentioned that the text is geared toward the Oehler system



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clarinet, still popular in Europe. Thus on page 40 where the fork-F is discussed this would have no meaning for our Boehm system students. The Oehler system is like a simple-type Albert system but with some additional keys. There are other comments in the book that apply only to the Oehler fingerings.

The little exercises 21-48, mostly in eighths, cover intervals, arpeggios, scales, little tunes, etc., and are all quite good and necessary. The long grace note and the trill occupy page 49, mordents and turns on 50-51. Some of the special trill fingerings on 42-53 will not apply to the Boehm system. The exercises become more demanding in four, five, and six sharps.

From all this we may gather that the text 1) is not a real beginning text — moves too fast 2) designed principally for the Oehler system 3) contains highly useful material for the player with some previous training 4) EXCELLENT supplementary materials for the intermediate.

The text is clear, large size, and the make-up very clean. Mr. Jettel has some very fine ideas. We shall explore some next month when we evaluate Volume 11.

New Music Reviews

Views of the Orchestra and Band for Clarinet—Reifsnnyder, Miller, Sost, DeKay, 1.25, 1957.

Last month we took a sketchy look at this new text; let us look a little more closely this time. The book is designed as a follow-up to *Previews* or to any other beginning text. The foreword states that the text offers a review of the basic rhythms and keys of *Previews*. Vital mechanism studies, chromatics and alternate fingerings are systematically studied.

On page 2, the first playing page, we find the C major scale and chord and a little tune. Page 3 offers an exercise for rolling the left index finger (a), a tune in G and C with dotted quarters, a chromatic exercise (with left hand E_b), and a little duo in F. Sixteenth notes in various patterns is the subject of page 4, daily drill (low c-F#) on 5. Page 6 brings in F major, G on 12, B_b on 16. The daily drills continue along with chromatics, rhythms, and mechanisms.

The edition, like Book One (*Preview*), is quite clear. On page 3 the left hand E_b fingering is introduced. Unless students are properly instructed they will use the fingering incorrectly. This must be explained in the book as well. The one-and-one fingering for this E_b is offered on 17. Since this fingering is out of tune its use is restricted for fast type passages involving the low B_b or for tremolos. This

should also have been explained. To be sure, the authors have illustrated the use in the tremolo.

With a teacher who understands the clarinet the book can be profitably used in class or private instruction.

New Book Review

The Art of Clarinet Playing—Keith Stein, Summy—Birchard, Dec. 1957.

Mr. Keith Stein has been a member of the Michigan State music faculty for twenty-four years and is chairman of the woodwind department. Prior to this he was a member of the Chicago Symphony. For the past sixteen summers

Mr. Stein has been instructor of clarinet at the National Music Camp. It is this splendid background of teaching and playing which Keith Stein brings to his new book.

The introduction is illuminating. The author points out that good materials do exist in the "what-to-play-category," studies like those of Rose, Perier or Langenus, but "comparatively little exists in the realm of how to play." Thus, the author does not offer etudes but rather information in narrative form, the methods he uses in teaching his pupils. There are certainly other theories and methods; Mr. Stein

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offers his own. The author need have no qualms, however. His book will be respected by clarinetists regardless of certain areas of disagreement.

Chapter One is devoted to the mouthpiece and ligature. The four criteria for selecting a mouthpiece are: intonation, tone quality, security, and response. The qualities of the good

mouthpiece are then discussed. Mr. Stein suggests that the clarinet section may be improved with all players using the same make. Refacings done by the same craftsman will tend to help intonation and uniformity of response. The author does not suggest the extreme view that all players use the identical facing.

The author wisely points out in Chapter Two, the reed, how only occasionally will the new reed readily fit both player and mouthpiece on first trial. How to select reeds is then discussed. The advice on adjustment and processing is sound. Massaging the reed, an important part of processing, is emphasized. What to do with soft reeds, stiff reeds, squeaky reeds, etc., are all capably discussed.

"The embouchure . . . is the heart of clarinet playing." This sums up the author's philosophy of Chapter IV, Embouchure. The chapter has been meticulously written. First steps, procedures, and remedies for faults are carefully considered.

Chapter VIII considers Release and Tonguing. The three parts to a tone are: entrance (attack), body (duration), and finish (release). Important here is that release is discussed and emphasized. The author contends that only after a proper release has been executed should attention be turned toward tonguing. This is a logical and interesting theory upon which some teachers may disagree. Be that as it may, too many teachers disregard the release and emphasize only the tongue stroke.

Space prohibits a chapter by chapter review. Suffice it to say that every one of the eighteen chapters is full of information. A short review like this can hardly do the text justice. Mr. Stein has written a very effective and complete book. The examples are always helpful and not overly used. For the teacher, director and college student this book will be a fine source of information. Congrats to Summy-Birchard for this second book in its series. Mr. Stein's significant text will have a wide following. *Highly recommended.*

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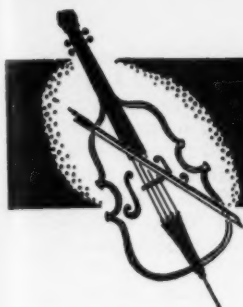


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By Dr. Angelo La Mariana

Dr. Angelo La Mariana is considered one of the most outstanding authorities on string music education in America. He is also an outstanding conductor and clinician. All correspondence concerning his monthly clinical column in this magazine, or available guest appearance dates should be sent direct to: Dr. Angelo La Mariana, State University Teachers College, Plattsburgh, New York. . . . (The Publisher)

Happy New Year! By now you have either made the traditional list of New Year resolutions or else, more realistically, are making them as you go along. In either case, how about making a mental reservation for '58 to investigate new publications? Student and teacher alike tire of the "old chestnuts" (to coin a phrase) and new material can add interest and motivation for the student. This month's Review Section is devoted to "Solos"; most of which are highly suitable for festival or contest use. They range from easy to advanced.

REVIEWS Violin Solos

Sonata, D. Major, C. Ph. E. Bach (1714-1788) — Pub. Ricordi — Price \$1.00.

An early work in four movements; well edited and fingered for the intermediate performer. The piano part has most of the ornamentation typical of the period. Two examples for the playing of the ornamentation are given in the violin part. This is an excellent example for illustrating music of the period. There is an abundant use of the fourth position. The movements are Adagio, Allegro, Adagio and two minuets. Because of the rhythm and ornamentation problems in the third movement, this work is **GRADE III-IV**.

Sonata D Minor, C. Ph. E. Bach — Pub. Ricordi — Price \$1.00.

This is a three-movement work again under the editorship of Hugo Ruf. The movements Adagio, Allegro (Gigue) and Allegro are short. The problems of ornamentation are not as difficult as the D Major work above. Well edited and fingered. **GRADE III**.

Four excellent works by Vivaldi have been transcribed for violin solo and piano by *Albert Soresina* and published by *G. Ricordi*. The work is better known as "The Seasons" for violin, string orchestra and organ. Price for each "Concerto" is \$1.25. The descriptive text is in old Italian. (Ed. Note: Perhaps an English translation might be inserted in each work because this editor feels the programmatic notes will be of assistance in the overall interpretation of the individual passages.)

Concerto in Mi Maggiore (E Major) — *La Primavera, F.I. #22*.

The joys of Spring, as felt by Vivaldi, are depicted in the song of birds with trills and turns. The second movement is lovely with its murmur of spring breezes and its barking dog. The last movement is a rustic pastoral dance.

Upper position work is called for in brief passages as is double stopping. Excellent for the advanced student. **GRADE V**.

Concerto in Sol minore, (G Minor). *L'Estate, F.I. #23*.

Summer with its head and its singing birds, is the subject for this second concerto. The second movement is about insect life. Thunder and lightning end the work in a fast fury of sound.

Again, brief passages of upper position work and double stopping are called for. **GRADE IV-V**.

Concerto in Fa Maggiore, (F Major). *L'Autunno, F.I. #24*.

Autumn and harvest with its bucolic pleasures, are the subjects for this concerto. The second movement tells of blissful sleep after hard labor. The joys of hunting end the work.

Vivaldi gave free reign to his imagination and technique with more demands on double stopping and arpeggiated figures. **GRADE V**.

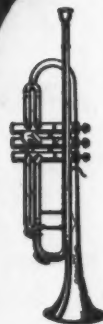
Concerto in Fa minore, (f minor). *L'Inverno, F.I. #25*.

Winter and its chill winds are depicted in this last of the Seasons. The quiet of home and a fireplace make for a lovely largo movement. Ice and the pleasure of skating whirl into a perpetual motion ending for this season. **GRADE V**.

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Needless to say the music for the above four concertos needs no further recommendation from this editor. There are several recordings available under "The Seasons."

Viola and Piano

A Simple Suite, John Wray—Pub. Oxford Univ. Press—\$1.50 Extra viola parts 30¢.

Six charming short pieces for solo or class use with piano accompaniment. The music is effective and interesting for both performers. Two of the works are canons so that they may be played either as solo, duet or trio. The rhythm is easy. Large clear print—not fingered—first position. Effectively harmonized. Keys G & D—GRADE I.

The First Year Classical Album for Viola Players — Arranger — Watson Forbes — Pub. Oxford Univ. Press — \$2.30—Extra viola parts 65¢.

Thirteen short selections by great composers in well-edited arrangements for the young violist. The selections by Lully, Purcell, Couperin, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann and Brahms are not encountered in other collections. Keys vary; sharps and flats. Two of the arrangements include easy double stops. A welcome addition for the young violist. Print is clear—First position. GRADE I-II.

Romance Op. #13—Adrian Cruft —Pub. Mills—Price 75¢.

An effective solo for recital or contest use by advanced students. The composer uses the higher positions as well as a brief passage in double stops. The accompaniment is effective. Print large and clear. Calls for fine tone. Key — D Major — Time 3½ min. GRADE IV.

Impromptu. Op. 22, Adrian Cruft—Pub. Mills—Price 75¢.

A brief, (2½ minute) slow, yet haunting solo for students who command a fine vibrato and can use the upper register of the instrument. The composer uses most of the range of the viola. The harmony is most effective and sets the mood. Large Clear Print. GRADE IV.

Cello and Piano

Primary Pieces — Book I — Arthur Trew — Oxford Univ. Press — Price \$1.75—Extra Cello copies 30¢.

Nine short pieces written for beginners with interesting accompaniments. The first two selections are for open strings, then each finger is introduced. The last number includes all fingers and strings. Arthur Trew is well aware of the problems of the stringed instruments and has written a welcome addition to the repertoire for the beginner. Print is large and clear. GRADE I.

Scherzo, Op. 42—William Wordsworth—Pub. Mills—Price \$1.25.

A jolly selection for the advanced player. The idiom is not unduly dissonant and should please audiences as well as the performer. A knowledge of the clefs is needed. Time 4 minutes. Clear print. Not edited. GRADE V. Sonata,—Gordon Jacob—Pub. Mills—Price \$4.25.

A sonata by a fine contemporary composer who has something to say and does so in a very telling manner. It is not unduly dissonant. The four movements are tightly knit in form and last 21 minutes. While not a display piece, it does make demands on technique and intonation. The work is rewarding for the performers. GRADE VI... or Artist. See you next month!

The End

Edwards Band Represented At NYSSMA Program

(Continued from page 29)

Matejcek, trumpet, Sharon Hart, bass clarinet, Elaine Aldrich, clarinet, Bill Adams, snare drum, and Carl Poole, sousaphone. Chosen for chorus, to be under the direction of Robert Campbell of Schenectady, New York, were Karen Hurley, alto, Rod Watson, baritone, and Larry Morgan, bass. Chosen for orchestra, to be under the direction of Maurice Whitney of Glens Falls, New York, was Robin Archer, snare drum.

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Look Mom! No Notes

(Continued from page 27)

The memorization is no barrier now and fundamentals of tone, intonation, breathing, posture, embouchure, and hand position can be emphasized plus foot tapping of rhythm meters.

The preceding material should be covered in 8 to 12 weeks depending on number of rehearsals per week, homogeneous or heterogeneous grouping (it works both ways) and length of rehearsal period. Now we are ready to introduce the beginning books where they learn names of the symbols. (Have them write names of notes under all songs they have learned to date). Don't be surprised if they sight-read three lessons in the beginning books each day, or that in another 8 weeks, they are ahead of your former beginning classes for the same length of time!

Along with note reading, encourage students to play by ear any other songs they know or hear on radio, "T.V.," or records, and let the volunteers of new songs teach them to the class. Invite parents after first song is learned and several times during the first twelve weeks. They will cooperate in encouraging home practice if they make up part of the teacher, pupil, parents triangle and keep enthusiasm at a high pitch as student proudly says, "Look Mom, No Notes, but I've learned correct tone quality, posture, breathing, embouchure, pitch consciousness (ear training), articulation, tonguing, and can play by ear. Isn't music wonderful, Mom?"

Directors using "Rote Method": Harvard Erdman, Wautoma, Wis.; Elmer Enz, Wisconsin Dells, Wis.; Irvin Hansen, Waupun, Wis.; Ralph Dummett, Sauk City, Wis.; John Page, Dakota, Illinois; Arthur Walker, Milwaukee, Wis.; Herbert Rehfeldt, Stevens Point, Wis.

Irvind Hansen has a master's thesis on "Rote" method on file at U. of Wisconsin, Madison, Wis.

The End

Schools and Churches Offered Fund Ideas

(Continued from page 8)

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A.B.A. Convention Plans

(Continued from page 21)

works for band in addition to the new works.

The three visiting composers will also participate in a Composer's Forum, Mar. 6, with University of Illinois

composers Prof. Burrill Phillips, Prof. Gordon Binkerd, and Prof. Robert Kelly. The forum will be presented as a regular convocation of the School of Music and will be attended by faculty and students and the public as well as ABA members.

Other concerts scheduled during the ABA convention and University of Illinois Band Building dedication will be by the University's First Regimental Band and by two bands organized especially for the occasion. One of the latter will be composed of band alumni of the University of Illinois; the other, of ABA members.

Sessions of the ABA not connected with the dedication exercises will be held in the convention headquarters, the Urbana-Lincoln Hotel, Urbana.

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THE BRASS WORKSHOP

(Continued from page 10)

a few professional outlets, outmoded? Can we ask our players to purchase them in order to have the cornet and trumpet parts played on the proper instruments? Are the differences between the instruments significant enough to develop separate sections playing only the parts scored for them in today's band literature? Bandmasters must probe into the number of years of expected usage, the aspirations and musical potential of the pupil, and, the economic situation of his fam-

ily before advising the student which (or both) instrument he should purchase. Many bandmasters, especially at the college level, provide matched sets of cornets for their section as a solution and duplicate the present mouthpiece used by the players, for which the instruments are furnished. There is no denying the professional and commercial value of the trumpet, but this should cause no concern among band-leaders or force us to abandon the cornet as the soprano brass voice of

the band. The cornet is not outmoded because it is a magnificent blending instrument in a band *tutti* as well as a beautiful solo voice.


Many bands with a mixture of our two problem instruments playing parts indiscriminately, and those bands using trumpets exclusively for cornet and trumpet parts, find that they are top heavy with brass. The "edge" created by such instrumentation causes the clarinet, flute and oboe voices to either be completely covered by brass soprano sound or obliged to overblow their woodwind instruments with the resulting condition of distorted tonal qualities and very faulty intonation. The obvious answer, if the instrumentation is to be exclusively trumpets, is to re-write, to re-score the band's literature in order to reestablish a feasible balance and blend for the "top" of the band.

The cornet in its traditional short length has been felt by many to be "out of step with the times." Some instrument manufacturers have recently introduced the long-model cornet which greatly resembles the trumpet in appearance. The purpose of this device is to give the student the stylish appearance of the trumpet and still retain the playing characteristics of the cornet. This writer commends such efforts to save the cornet, if such measures are needed, but feels that the tremendous values of the instrument to the band are obvious regardless of the style of assembly.

Realizing that opinions and schools of thought on the trumpet-cornet situation for the band are not uniform whether by design or by negligence, the writer wishes to make available to those whose views are either divergent or concurring, the Brass Workshop for a complete airing of the issues involved. Any constructive ideas for or against the writer's opinion will be extended equal space. Send all correspondence to the writer and not the publisher, as this would only delay its arrival and inclusion in the discussion. The writer's objectives of a thought provoking article and a candid opinion have been presented to deliberately raise and air the controversy and he sincerely hopes you will also share your views with the readers.

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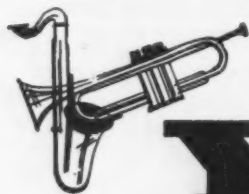


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A.S.B.D.A. Convention

(Continued from page 33)

ensemble masterpieces were a great delight.

The convention closed with a splendid feeling of fellowship and a realization that a great meeting had been held, in a very hospitable city of Florida—St. Petersburg. Mr. Everett L. Roberts, a member of ASBDA's board of directors, was convention chairman and deserves much credit for discharging the unusually heavy responsibilities of planning and arranging the physical details of the whole program.

The officers who carried forward the work of the American School Band Directors' Association for 1957 were:

Arthur H. Brandenburg, Elizabeth, New Jersey—President.

Robert W. Dean, Spencer, Iowa—Vice President.

Ed A. Kehn, Boulder, Colorado—Secretary.

Mac E. Carr, River Rouge, Michigan—Treasurer.

Members of the Board:

Earl Pat Arsers, San Antonio, Texas.

Dale C. Harris, Pontiac, Michigan.

Stanley Shoemaker, Jackson, Michigan.

(A resumé of convention details not covered in this article will appear next month, due to lack of space.)

Forrest McAllister, Editor and Publisher of *THE SCHOOL MUSICIAN*, (our official organ), kept a pictorial account of the convention activities, and these will be printed as they become available.

Arthur H. Brandenburg
ASBDA Editor

The Choral Folio

(Continued from page 41)

tone brings about over-pressure on the larynx and other parts of the musculature. Working for *vitality*, on the other hand, brings about proper singing through support of the breath and free release of tone and word.

A great deal of the book is devoted to the results of her "survey," a rather involved set of percentage figures that evaluate in 100 high schools the degree of attention given to such aspects of singing as tone, posture, breathing, and words. She does not state in detail how she arrived at these percentage figures, or what her criteria of evaluation was, except to state that a chart of evaluation points was set up and

approved by a panel of fifteen national authorities in the fields of voice, chorus, music education, and general education. Even though this method of survey may not be explained in adequate detail, the conclusion which they seem to indicate do make a good deal of sense.

Her final chapter deals with some constructive suggestions about the *changing voice and girl tenors*.

This is not a book on technique, but rather a book of principle. A list of recommended supplementary books and articles are appended and will offer more than adequate "how to do it" material.

W.R.

NEXT MONTH: The Music Contest.

Oboe Fingering Chart Classroom Aid

(Continued from page 8)

pany, New York, also playing the United States Steel Hour each week over NBC-TV. While in service, he was an instructor at the United States Navy School of Music, Washington, D.C.

Music educators may obtain samples of the new Martin Freres oboe fingering chart from their local Martin Freres dealer, or direct from Martin Freres Woodwinds, 5 Union Square, New York 3, N.Y.; in Canada, 720 Bathurst Street, Toronto 4, Ontario.



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THE BAND MUSIC LABORATORY

(Continued from page 12)

of the various sections of the band.

Incidentally, the SB part carries parts for the contra-bass clarinet and the fluegel-horns.

* * *

Three marches all published in 1957 by Bourne, each costing \$2.00 for FB.

A. *Swing Out*, Eric Osterling—a very simple march in concert B \flat , this number should be easy for any class C or D band. The ranges are very slight—in fact, the 1st clarinet part is limited to a fifth, from G to D. There is a bit of syncopation in the number but nothing of a very complicated nature. This is a cut-time march and has a bit of modern harmony.

B. *Starburst*, John Cacavas—a nice 6/8 number this march it a bit more difficult than *Swing Out*—a good class C band can handle this march but it is probably best suited to a class B group. The parts are not difficult—the clarinets move around quite a bit but the part is mostly slurred so that it is not too demanding. The number is in Concert B \flat and C; most bands are not in the habit of playing in C concert but the experience should not be too troublesome. This march has a nice harmonic interest—such chords as a B \flat major followed by a D \flat major give a freshness to the work.

C. *Keynote*, Frank Erickson—more difficult than *Swing Out*, but easier than *Starburst*, this 6/8 number should fit in the library of any band. Written in E \flat and A \flat the number has no problems of any import. A few spots are harmonically different, but they create interest and not problems. This would be a good program march for any concert.

* * *

Reviews By David Kaplan

Beau Galant—George Philip Tele-mann, arr. by Philip Gordon, Shapiro, Bernstein, FB 6.50, SB 9.00, 1957.

Here is another in the publisher's *Debut Series*. Reviewed previously in this series were: *Firework Music*—Handel (Gordon), *Three Bach Chorales* (Eller), and *Herald of Spring* (Bennett).

Beau Galant is an effectively scored number for young bands. The cuing is

always ample. The parts are easy and are clearly printed on one page concert size. *Beau Galant* consists of an Andante and an Allegretto. Both sections are in B \flat and in 4/4. Though the full band is used quite a bit in the Andante there are brief interludes for brass and for woodwinds. The stately theme proceeds mostly in quarters and halves. The Allegretto is mostly in quarters. Passages for woodwinds, or clarinets and horns offer relief from the strict tutti diet. Effective and satisfying music for Class D, C and elementary.

* * *

Glockenspiel Serenade—Clifford P. Barnes, Shapiro, Bernstein, FB 4.00, SB 6.00, 1955.

This light type number features the bell lyre. The music is in 4/4 and in F. The tempo is Moderato. A four bar introduction precedes the theme proper. The melody is in half notes, easy for bell lyre. The second section is in B \flat and in quarters. A return to the original theme and key closes the number. Easy novelty type. Class D. The score is the 8-line type.

* * *

Marching The Blues—Richard W. Bowles, H. T. FitzSimons, FB 2.00, 1957.

Here is a march written in the "blues" idiom. The keys are B \flat and E \flat . The march begins in allabreve changing to 6/8 at the trio. A twelve bar intro precedes the bluesy first strain. High school bands will find the march effective. The march is not difficult, the parts being in their practical ranges

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although the first clarinet does hit high F. With correctly played percussion the number can be very useful on the field, at pep rallies and the like. Class C.

March The Traveler—Leonard B. Smith, Bandland, FB 3.00, 1957.

The marches of Leonard Smith are marked by their vitality and this new one is no exception. The march is in alla breve, keys of E \flat and A \flat . A four bar intro precedes the first strain. The trio also has a four bar intro based on previous materials which precedes the lyric theme. The break strain, eight bars long, moves into the trio theme which closes the march. The printing is very clear on octavo size paper. The march is challenging with the cornet up to high B \flat and C, the clarinet to high G, the baritone to high A \flat , etc. Class B up.

Geronimo—Nick Smith, arr. by Ben E. Benack, Hansen, 2.00, 1957.

This is a march size, swing type number for the field; it comes complete with formations (tomahawk, bow and arrow). The formation uses the 60 piece band as the basic unit. Parts are not difficult. Class C.

Some New Publications To Be Reviewed Soon

Sarabande—Bobm (Vitto), Fitz-Simons, FB 5.50, SB 8.00.

A beautiful setting by Ben Vitto for the Class C band—slow 3/4 in F \sharp and F.

Così Fan Tutti—Mozart (Moehlmann), Fitz-Simons, FB 7.00, SB 10.50.

A tasteful transcription which fits the band well—B \flat , Class B.

Eric The Red—A Tone Poem of the Vikings—Von Hallberg, Shawnee, FB 10.00, SB 12.00, Class B on up—vitality and harmonic interest.

Danish Patrol—Britten (Barnes), Shapiro, Bernstein, FB 4.00, SB 6.00.

One of the Debut Series for young bands—nice for Class D.

Greensleeves—arr. Tyra, Summy-Birchard, FB 4.00, SB 6.00.

Effective setting of the familiar English song, Class C octavo.

Pastorale—Williams, Summy-Birchard, FB 8.00, SB 12.00.

Beautiful new work by composer of Fanfare and Allegro, lyric and contemporary outlook—good Class B on up into college.

Prelude to Faust—Gounod (Steg), Summy-Birchard, FB 8.00, SB 12.00.

Transcription of the familiar Prelude—good training—Class B (and good C) up.

Soliloquy and Dance—Niblock, Summy-Birchard, FB 12.00, SB 18.00.

Contemporary outlook—Andante

4/4—Allegro 12/8—Class B plus, and up.

The VBODA Manual—published by the Virginia Band and Orchestra Directors' Association, September 1957, 2.50, 124 pp.

Edited by Sidney Berg and Russell Williams of the Norfolk Public Schools, the Manual is a very complete listing of literature for the band and orchestra. Six grades of music are offered. The Virginia conductor can thus choose music appropriate for his group. Thus Grade One will include

some 70 selections, Grade Two around 136. All grade levels have enough variety of selections. Incidentally, the selections represent the very best of the recent literature plus the better things of past years. The lists also give full and symphonic prices, publisher, and presence of full score.

The band and orchestra list is only one part of the Manual. An excellent woodwind solo list may be found on pages 20-50, the brass solos on 51-68. Here are up to date listings, prices, and publishers. Following the solo lists

(Turn to page 58)

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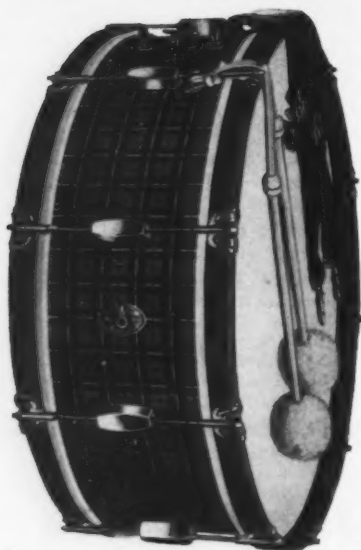
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THE PERCUSSION CLINIC

(Continued from page 14)

b. On ones left, the opposite is true. The matter of the L. or R.H. being over or under the other is sometimes decided by what follows, musically speaking, and sometimes by choice for freedom of movement.

c. It is best not to play on that part of the bar which makes contact with the felt bumper and chassis; and, where the bar adjoins the posts linked by the threaded string. Play in the center of the bar for best results or near the edge.

IV. Lesson Study

A. Rhythm:

1. Do only easy single stroke studies and melodies.
2. Apply and observe carefully all the afore mentioned.

B. Selected Methods:

1. Modern School For Xylophone, Marimba, Vibraphone—Morris Goldenberg—Chappell
 2. Xylophone, Marimba & Bells—Dorn—G. Schirmer
 3. The Harry A. Bower System Vol. #2—Carl Fischer
 4. 10 Lesson Plans For Vibraphone, Marimba & Xylophone—Jenco Musical Instruments—Lowe
 5. Instructor for Vibra Celeste—Thomson—L. & Ludwig
 6. Vibe Studies—Gornston—Pace
- NOTE:** eliminate the studies which have rolls in them or eliminate the roll and play just the note value. Or, one may substitute quarter, eighth, or sixteenth notes for the roll.

The Tympani

I. The Mallet Grip

A. The Right Hand:

1. Grasp the mallet shaft at the base of the ball/disc end with the thumb and first finger. Curl the remaining fingers around the mallet (grip firmly). Slide the hand down the mallet shaft to where the muscle of the little finger side makes contact with the end of the shaft.

2. There are two basic grips that demand two different playing positions.

a. **GRIP #1:** Turn the hand with mallet over (palm down) and place mallet ball/disc on the tympani head. (*The thumb is to the side, fingers under, and knuckles on top*). The mallet shaft extends from the hand, wrist, and forearm in a straight line.

b. **GRIP #2:** Place the mallet ball/disc on the tympani head (*the thumb is on top, the fingers to the inside, and the knuckles to the outside—almost under*). The palm of the hand is not down. The shaft in the palm of the hand is perpendicular to the forearm,

and the wrist is broken. The forearm is parallel to the body, elbow out from the body and not close to the body as it is in the first grip. The wrist action of grip #1 is that of a hinge. (The same action as that for playing the xylophone and the snare drum.) The wrist action of grip #2 is that of rotation.

3. With the mallet ball/disc resting on the tympani head (grip #1 or #2) from three to four inches in from the rim, strike the mallet to the head using **ONLY** wrist motion. (This stroke is made by snapping the mallet to the head). Control the rebound from the stroke by merely halting the wrist action. This is known as *checking*. Tympanists speak of "pulling" or "drawing" tone from the tympani heads, and by this they mean that the proper stroke, a quick elastic blow (snapping that mallet), tends to produce a good, round full and resonant tone.

B. The Left Hand:

1. The grip is the same as that chosen for the right hand.

II. Hand Position

A. The Placement of the Mallets on the Drum:

1. The mallet balls/discs, almost meet together, approximately three to four inches in from the rim. The angle is anywhere from fifteen to ninety degrees.

2. The mallets in hand are to be placed at opposite sides of a "T" handle.

3. The mallets are held close to the drum in check position; wrists and forearms relaxed; shoulders relaxed.

4. The body torso is slightly bent over the tympani.

B. Stroke — Rebound & Check: (refer to the snare drum outline)

C. Common Faults To Look For: (refer to the snare drum outline; exclude #4 and in #9 insert the words: from three to four inches from the rim: these words replace, center or off center).

III. Instrument Position

A. Height:

1. The height is regulated by the manufacturer. Usually thirty-three inches in height. And again, as with xylophone one may have to use a small platform if one chooses to stand. The kettles should be about eight inches below the players waist.

2. The highest pitched kettle is placed to the players right and the low pitched kettle to the players left. The tympani are kept horizontal. The kettles are placed so that they adjoin one another.

3. When standing to the tympani,

stand fairly close and place ones self so that one can reach the kettles easily.

4. When sitting to the tympani, use a stool which will give one the correct height for playing performance and pedal or "T" handle tuning. Remember: one does not sit as much as one rests his body against the stool. Sitting does not make for the best freedom of motion.

5. For best results, play to one side of the backbone in the tympani head. Don't play directly on the backbone spot.

IV. Lesson Study

A. Rhythm:

1. Do only single stroke studies.
2. Apply and observe carefully all the afore mentioned.

B. Selected Methods:

1. Modern Method For Tympani—Goodman—Mills
2. Method For Tympani—Harr—Cole
3. Elementary Method For Tympani—Whistler—Rubank
4. Method For Tympani—Berg—Belwin

* * *

NEXT MONTH: PART #3 — A BASIC APPROACH FOR IN-

STRUCTURING AND LEARNING PERCUSSION.

The End

The Band Stand

(Continued from page 38)

conducting, at the 19th Annual Convention of the American Bandmasters Association.

This work was commissioned by the late Dr. Edwin Franko Goldman for the 1953 Convention of the American Bandmasters Association. Program note: "Pageant" for Band was completed in January 1953. The two sections (slow—fast) that make up the work are built upon the initial horn motive. Singing diatonic and chorale material is succeeded by a snare drum that sets the tempo and introduces the lively parade section. Here, two themes become prominent and sound out at the same time to close the work."

(to be continued in future issues)

Looking Ahead

North Central Division CBDNA meeting, Northwestern University, Evanston, Illinois, Feb. 28, March 1-2, 1958. Complete program in February issue. —Are your 1957-58 dues paid?

Jan. 12 Final Date For Entries In A.B.A.-Ostwald Band Composition Award

Original band compositions for the \$500 annual award established by the late Ernest Ostwald must be entered by January 12th. The award is administered by the American Bandmasters Association. Entries will be received by the five subcommittee chairmen representing five divisions of the U.S.

The winning composition will be played at the American Bandmasters Association convention March 5 to 8, 1958 in Urbana, Illinois.

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Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Mary Louise Nigro Poor is an outstanding authority on the flute, especially as it applies to school bands and orchestras. She is also an outstanding clinician. All correspondence concerning her monthly clinical column in this magazine, or guest appearance dates should be sent directly to: Mary Louise Nigro Poor, 121 Delcy Drive, DeKalb, Illinois. . . . (The Publisher)

As early as October inquiries come in concerning contest music. The question is usually "I am working on such and such — what solos could you recommend?" This is extremely difficult to answer with no more information than this. The questions that come to my mind are:

1. Is the solo mentioned easy or difficult for the student insofar as technic is concerned?
2. Does he have a well developed tone?
3. How is his tonguing facility?
4. What about his musical understanding?
5. Will he have fairly close supervision while learning a solo (such as private lessons) or will he be heard only occasionally by the very busy band director when he gets a chance?

Chances are, too, he will never get

the opportunity to hear the solo he chooses played by anyone else, unless he studies privately with a flutist. More about this a little farther on.

I have attended some locally sponsored contests in various places where it is very obvious that the student has been completely left to his own devices. There was no evidence that any training had been given in musical phrasing, to say nothing of the extremely poor tonal qualities and incorrect fingerings. This is unfortunate but certainly could be avoided. If the director is going to require or allow a student to play a contest solo, then he should see to it that the student is either taking private lessons or that he has time to guide the student himself.

One more item — that of accompanist. This is also a ticklish problem. I

usually discourage student accompanists unless they are very competent. If the student accompanist is willing to take the music to his teacher, and work out fingerings, phrasing, etc., then here is a good opportunity for both the pianist and the competing flutist. With advanced high school flutists, I usually suggest hiring a pianist, perhaps one of the performing piano teachers in the town. A difficult piano part badly played can ruin the solo.

Guidance From Records

Now I would like to mention here about a real advancement towards the solution of students not knowing what their solos should sound like. There is a new series of records called the Award Artist Series. I do not wish to infringe upon Robert Freeland's fine



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Audio-Visual column, but I want to discuss these flute records in relation to flute contest music. According to the record jacket, these pieces "will provide the student with a professional standard of technical accuracy and will be an object lesson in style, interpretation, and tonal production."

William Kincaid Plays the Flute, Volume I (Intermediate) and Volume II (Advanced), Vladimir Sokoloff, accompanist. Two separate long playing records produced by Grand Award Record Corporation, Kingsland Avenue, Harrison, New Jersey.

The selections in Volume I are, with the exception of one, all suitable for contest use by the intermediate student. Several of these are contained in the *Concert and Contest Collection* for flute, edited by H. Voxman, Published by Rubank, and are also available separately. Other publishers are listed below. Just because these are classified as intermediate, however, does not mean that they are easily learned. It is difficult to set a standard for any level, be it intermediate or advanced, but I feel that before a student would qualify for the intermediate level, he should at least be able to play all major scales and arpeggios with ease, and have a facility in double tonguing. Volume I includes the following selections:



FLUTE CHOIR, members of the West Aurora Grade School Band and Orchestra, Aurora, Illinois. All members of this choir are private students of Mary Louise Nigro Poor, and are 6th graders. The bands and orchestra are directed by Harry H. Nigro. Front row, seated left to right: Rosemary Seitzinger, Susan Goldman, Herberta Beisbier, Polly Palmer. Back row, standing, left to right: Joan Burckhard, Mrs. Poor, Mary Anne Handeland, Mr. Nigro, Nancy Brush, and Douglas Lithgow.

Sonatas No. 3 and 5 by Handel, also published by Cundy-Bettoney.

There are 4 and 5 movements to these sonatas, and time would not allow them to be played in their entirety in a contest. Two of the movements, a fast and a slow, would be sufficient.

Adagio and Allegro by Platti, published by Kjos or Ricordi. This is the

G Major Sonata. The Ricordi edition is complete and includes a Basso Continuo part which could be played on cello and makes a fine concert piece.

Siciliano by Bach. This is from the Sonata No. 2, and can be obtained in an edition by Schirmer. Most Bach Sonatas would come under the classification of difficult, with the exception

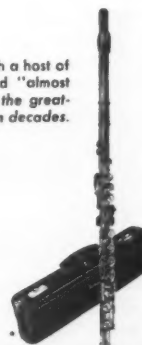
AN UNEQUALED COMBINATION

Symphony^{*}

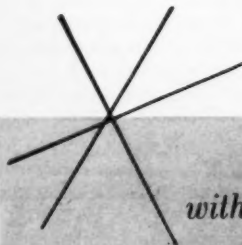
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of some of the Sicilianos.

Scene from Orpheus by Gluck, published under this title by Andraud. It is also called *Menuet and Spirit Dance* or *Menuet and Dance of the Blessed Spirits*. It is also in the Voxman-Rubank collection.

Scherzino by Andersen. This is a wonderful little piece, published separately by Belwin, also in the Rubank collection.

Air De Ballet by Saint-Saens. This could not be performed by a flutist who had no double tonguing technic. Published by Andraud.

In The Groove by Robert McBride. This is strictly a program piece, not suitable for contest. Published by Mills.

Scherzo by Widor. Published by Carl Fischer. Very similar in style to the *Scherzino* by Andersen, but more difficult.

Reverie and Petite Waltz by Caplet. Published by Andraud. Not too difficult technically.

Volume II contains the following:

Concerto in G Major by Mozart. Published by Breitkopf. Every advanced student should study at least one of the two fine concertos by Mozart.

Sonata No. 2 by Bach, published by Boosey & Hawkes, also Breitkopf. This is one of the most interesting of the Bach Sonatas. The Siciliano is especially lovely.

Fantasia by Faure. Published by Belwin. A beautiful piece of music, well suited for the flute. The first movement alone can show both tone and technic.

Concertino by Chaminade. Published by Enoch et Cie. Believe there is also an American publication. Perhaps this is the most performed composition in flute literature.

Night Soliloquy by Kennan. Published by Carl Fischer. Much more effective with strings as originally written, than with piano. Very atmospheric music.

The End



"Look at it this way Gottwald, even if you don't win the solo contest, you've been a big help in dryin' Ma's wash."

Accordion Concerto In Dm Performed At Carnegie

Andy Arcari, the Hohner accordion virtuoso, may well be ranked as the star of National Accordion Week.

Mr. Arcari's "First Accordion Concerto in D Minor" was performed at Carnegie Hall on Saturday night, November 23, as a highlight of the concert of the Symphony of the Air. The concerto, regarded as one of the outstanding works for the instrument by an American composer, featured as soloist the recently-crowned international champion Ronald Sweetz. The concert was conducted by the boy maestro Joey Alfidi, whose father Frank Alfidi is Sweetz' teacher.

The Arcari concerto was also performed by the same soloist with the

Rhode Island Symphony Orchestra under young Alfidi's direction.

Mr. Arcari was featured earlier with the Toronto Symphony Orchestra in Massey Hall, Toronto, Victor Feldbrill conducting. Mr. Arcari played his concerto and an encore during the program, which was broadcast over the Canadian network.

You Can Make Money

(Continued from page 21)

important aspect is the effect that the townspeople's remarks have on your students in the development of pride in themselves and their band.

A good concert season is an essential part of every instrumental program. It should be planned and prepared carefully. Nothing should be left undone that will contribute to its success.



The School Music Director's GUIDE TO FLUTE TEACHING

by
Mary Louise Nigro Poor

\$1.50

121 Delcy Drive
DeKalb, Illinois

The Double Reed Classroom

By Bob Organ

The beginning of the year in most Christian countries was March 25th during the middle ages and changed to January first in many European countries in the 16th century. In Scotland it was changed to January first in 1600 and adopted in England in 1752. The first hour of the day, the calends of each month and the first month of the solstice were sacred to Janus, the god of the sun and year, hence January, the first month and beginning of the year.

Considering one of the earliest calendars, we find the Chinese era dated from 2697 B.C. The Chinese calendar consisted of twelve months of 29 or 30 days. New Years day occurred on the first new moon after the sun entered the sign of Aquarius, never earlier than January twenty first nor later than February nineteenth. But through the ages, you will notice that January first or the first of the year is always the beginning, or the new moon—a new beginning in any land and any era.

To narrow it down to present day living and the present day school year and music program, we should consider this month the beginning of a new program, a program of preparation and conscientious study for the months to come and the activities of the spring festivals to follow. The beginning of a new period should bring a fresh approach to our course of study. To get into a rut or worn track is to stifle all initiative and future development. Let's change our plan of action for a more creative attitude.

If you have been playing out doors in large combinations, try to tone down and refine your interpretation

Bob Organ is considered as one of the most outstanding authorities on double reeds in America. He is much sought after as a clinician. He appears annually at many University clinics. All correspondence concerning his monthly clinical column in this magazine, and available clinical dates should be sent direct to: Bob Organ, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado. . . . (The Publisher)

in solo numbers. Instead of heavy forte and fortissimo, concentrate on natural unforced tone quality. Work on pianissimos that have quality of sound and carry. A light soft sound in a large group of like instruments will of itself carry farther than a heavier sound with an edge on it. While in a solo number the quality of sound must be controlled so that the melodic line is never lost to the furthestmost listener in a large auditorium with a single solo instrument. It is not the loud crash fortissimo that carries, but rather controlled tone quality with no waver in the constancy of the tone.

The finest study for tone control is scale work with each tone long and each note an even count, be each note a half note, whole note or slow eight beats.

It is the new year and contests are in the spring but it is wise to consider your solo contest number now and make a choice. There are several requisites for good solo performance of a number, that require a long range preparation.

First, my yearly warning—choose a number within the scope of the performer playing this particular number. Then choose your number with these items in mind. The composition should be: 1) Pleasing to the performer; 2) Pleasing to the audience; 3) The correct time length; 4) Within technical ability of performer; 5) Within musical ability of performer; 6) To show tone quality and technical equipment of performer for judging requirements.

1) A number pleasing to the performer must be melodically and technically within the scope of the player. 2) A pleasing, tuneful number with some brilliance is always pleasing to the listener. 3) A three minute number

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should not be five minutes in length, for a judge must stop you before the composers planned climax of a piece. 4) Practice will improve technical equipment, but don't choose one too difficult for present equipment, because technical passages will be labored and will hamper ease and brilliance. 5) Musical ability or competency is a *must for high rating* in a contest. Age often figures in understanding of a composition. A player of senior high age is usually more mature in thought and interpretation than a student of sixth grade age. 6) The adjudicators are individuals and hence have an individual approach in rating a performer but usually certain requirements are paramount to each musician or judge: Tone quality, technical equipment of the player and interpretation of the composition being performed. Innate talent is always recognized by a judge, but the three above mentioned requirements are always the final criterion for a high rating. Certain compositions of intrinsic value of the so-called classics require a traditional interpretation or broad musical knowledge for such a performance. That is where the well qualified band director or experienced private music teacher is indispensable.

Consider for the moment that your solo number is chosen and that you have a good plan mapped out in practice for individual progress in technic through scales, technical studies and repertoire. Then consider—is your in-

strument in good playing condition? If it is a school owned instrument, show your appreciation to your band director and school by keeping it in good condition. If it is your own instrument, avoid expensive repairs and let a competent repair man fix a broken key, worn pad or other minor troubles. "A stitch in time saves nine" is applicable to double reed instruments and minor repairs will save an expensive major overhaul.

Next—are your reeds satisfactory? These coming weeks are the time to find the type of trim most satisfactory to you individually. You may even learn to trim a reed or recognize some of the peculiarities of a reed through a certain trim. In any case, let these few months bring new inspiration and enthusiasm for our work. Good luck on our new year resolutions. So long for now. *See you next month.*

The End

Band Music Laboratory

(Continued from page 51)

(also percussion and strings) are the pages devoted to ensembles, also quite good.

Instrumental directors in Virginia can be well proud of this Manual. There are a few mistakes and omissions to be sure but generally the publication is sound and complete. Supplies are limited so those who would wish a

copy had better hurry an inquiry to: Mr. Russell Williams, Granby High School, Norfolk, Virginia.

The End

Good Scientists Need A Balanced Education

(Continued from page 19)

and wide range of articles being published in the magazines that influence particular groups, such as youth, religious leaders, educators, business leaders, parent-teacher groups, farmers, foreign-language groups and employees of large companies.

The radio and television services of AMC continue each month to air wide range of effective messages to millions of listeners in every corner of the United States.

While the continuing program builds up more and more effectiveness each year, the AMC board has not been content. New plans for additional impact on the public have been made for the coming year. Chief of these is co-sponsorship with the National Federation of Music Clubs of a well-organized and effectively promoted National Music Week in 1958. We are confident that this will bring a concentrated volume of attention to music-making before the American public during the first week in May—thereby augmenting the steady year-around build-up of interest that we have been achieving, and restoring Music Week to the position of prestige and value it once held.

Also, AMC's highly successful press kit developed for the use of editors, two years ago, which led to hundreds of stories about musical activity, is being brought up to date and will be reissued.

Cooperation continues with the Music Teachers National Association in stimulating Piano Teacher Workshops for private teachers in various cities. Cooperation with the Music Educators National Conference has been increasingly beneficial to both organizations. AMC's staff is now undertaking a new activity that is expected to increase the use of music and musical instruments in the summer camps of the nation.

In total, this represents a broad, highly diversified program that is exceptionally effective. By constant scrutiny of the effectiveness of our projects—and keeping our eye on challenges that may be facing us in the future—AMC's board of directors, which gives so unsparingly of its time and talents, continues to be confident that the step taken in forming AMC 10 years ago will be an increasingly good investment for all of us.



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January, 1958



By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

THE ANNUAL NATIONAL GIRLS' TWIRLING CONTEST

After the first of the year, twirlers and drum majors turn their efforts and thoughts toward show routines, concerts, parades, and contests. It is the latter we will be taking a close look at this month since many of you will be competing in forthcoming contests.

Each year there are many contests held for both twirlers and drum majors. Some of these are excellent contests, run smoothly and judged properly. Others, unfortunately are failures in so far as the contestants are concerned. The reason for the poor contests may be few or many but thanks to the various twirling organizations the number of poor contests is decreasing each year.

You undoubtedly recall, contests generally are of two types, *school* and *open*. The former is considered by most authorities in the field as being the predecessor of the open type contest. Very few schools recognized twirling contests when twirling was in its infancy, but as the years rolled by more and more states integrated twirling contests into their band activities. And so today nearly every state hold a twirling contest in conjunction with the music contest. The history of twirling contests is very interesting.

Prior to and immediately following the second world war, there were very few open contests. An open contest is one where contestants from any state or country are permitted to enter. The few contests that were held took place primarily in two parts of the country, the East and the Midwest. Gradually more and more contests were sponsored which eventually led to a "chain reaction" of open contests. This growth in number of contests continued on through the early fifties and so far in 1957 more contests have been held than in any other year.

You may ask, "Why has the number of twirling contests increased so rapidly?" Actually there are several reasons

for the growth of twirling and subsequently twirling and drum major contests.

The first and most obvious is attributed to the country's population increase. Just as school enrollment increased so did the number of twirlers and drum majors.

In addition to the population increase, however, one of the most important reasons for the vast increase in twirling can be attributed to the fact that a desire for competition opened over the twirling field. There are actually very few arts or sports that offer the keen competition of twirling and drum major contests. More and more individuals have received a good deal of satisfaction from contests and have also found it serves as a stimulant and consequently helps the individual improve himself.

Undoubtedly, however, the most important reason for the growth of contests can be ascribed to twirling organizations and other smaller twirling groups. As the number of twirlers increased the number of twirling groups also increased. Small twirling groups developed in all parts of the country and incidentally even today more and more of them are being formed. A typical group has on several occasions developed into what some people call "corps." (See the December Twirling and Drum Major Workshop for information on one of the nation's best twirling corps.)

It was quite obvious that the twirling could not continue to develop properly without a guiding organization — an organization bigger than just a local group. Consequently a few individuals attempted to undertake the difficult task of organizing the many widely scattered groups. The basic theme for most of the organization was "To strive diligently for the betterment of twirling." Hundreds of man hours were thoughtfully poured into these

Floyd Zarbock is considered one of the most outstanding authorities on Drum Majoring and Baton Twirling in America. He is also noted for his excellent clinics that he presents across the nation during the Summer. He is extremely popular as an adjudicator. All correspondence concerning his monthly clinical column in this magazine, or available clinical or adjudicating dates should be sent direct to: Floyd Zarbock, 4514 Lomitas, #3, Houston 6, Texas. . . . (The Publisher)



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PHOTOGRAPH NO. 1. . . . Junior girl competitors, age 14 and under, of the 1957 National Girls Contest, St. Paul, Minnesota.



PHOTOGRAPH NO. 2. . . . Senior girl competitors, age 15 and over, of the 1957 National Girls Contest, St. Paul, Minnesota.

organizations and indeed most of the work was effective. As is true in all fields of endeavor, however, some of the initiators were not as sincere about their ultimate goals as they might have been. They were seeking rewards for themselves rather than working for their professed goal, "Betterment of Twirling." As is true of all new endeavors, i.e., in business, sports, etc. several of the early groups failed but fortunately a few survived.

There have been a few organizations whose efforts and leadership have been quite successful. Today two of the most outstanding twirling organizations are the International Baton Twirling Foundation of Oil City, Pennsylvania, and the National Baton Twirling Association of Janesville, Wisconsin. Both groups basically offer their members about the same advantages i.e., monthly news publications, symbols of membership, fair contests, etc. One of the more important functions of each group is to develop and hold twirling and drum major contests. This month the National Baton Twirling Association will hold its "National" contest for junior and senior girls.

The contest is held each year in St.

Paul, Minnesota and is considered by most to be the finest and most competitive of all contests. (See photographs 1, 2, and 3).

The contest is sponsored by the city and has been, in recent years, handled by Severin A. Mortinson and his very competent secretary. Hours upon hours of planning, arranging, talking and outright work is required months before and on up to the day of the contest to assure a good contest. Items such as procuring trophies, preparing master score sheets, and arranging for music not to mention hundreds of other relevant details, all must be thought of and taken care of. The girls *National* certainly is the epitome of all twirling contests.

Another interesting factor about this contest is the fact that "preliminary" contests are held in many of the states. These contests are run by authorized members of the NBTA organization. The primary reason for the preliminary contests is to select the top twirlers from the various states which in turn assures the National of having only the finest of twirlers. Naturally this also inspires the contestants.



PHOTOGRAPH NO. 3. . . . Adjudicators with winners. (Left to right) Judge Floyd M. Zarbock, Houston, Texas; senior girl winner, Barbara Kurucz, Cudahy, Wisconsin; Judge Mary Evelyn Thurman, Alma, Michigan; junior girl winner, Gyl Johnson, Coloma, Michigan.

To assure the contestants of receiving a "fair deal" the contest is judged by three highly qualified judges. The judges are chosen for their ability and are personnel who have worked in, and with, twirling for several years. In addition, they are required to stay current in twirling by continuing to judge contests throughout the year. (See photograph No. 3).

The judges are also selected so as to represent various areas of the country. This insures the contestants of being adjudicated on the merits of their own particular style. Most of you are undoubtedly aware of situations that have occurred when a judge has been partial to a particular style and consequently many contestants have been literally cheated from winning. At St. Paul, however, all the judges are tops and consequently turn in honest and accurate decisions—as accurate as the human element will permit.

Despite the keen competition prevalent at the contest, without a doubt one of the warmest of sportsmanlike spirits prevails before, during, and after the contest. Although the contestants are quite serious while competing they conduct themselves admirably while not competing. This warm friendship which prevails among the contestants is really something of value. This little valuable item of winning or losing graciously is by far more important than the actual contest itself—and don't ever forget it.

There are naturally many other elements that help to make the St. Paul contest a grand one. As a visitor or competitor we are sure you will want to witness this contest. Best of luck to you if you are entering and good watching to you spectators.

Since this year's contest is held Jan-

uary 25 and 26 we will bring you the results in our March article.

The End

ACCORDION BRIEFS

By Lari Holzhauer
Executive Secretary
Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City
Michigan

Sometime ago the Accordion Teachers' Guild set up a Rental Library for the purpose of gathering in worthwhile original, unpublished, compositions for the accordion. These numbers are available to accordion schools on a rental basis. When any of the numbers in the rental library become in sufficient demand, the A.T.G. will arrange for their publication. The following very excellent compositions have been made available and information regarding them may be had by writing the ATG Librarian, Mr. Cecil Cochran, 3836 Main St., Kansas City, Missouri.

By Robert Deichert:

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By William F. Kuehl:

Rhapsody (for accordion ensemble)
Miniatures (for accordion ensemble)

By Mort Herold:

Eccentric Dance
Eccentric Waltz

January 20-21, 1958 are the dates scheduled by Irene Barnes' Accordion School, Orlando, Florida, for a concert and Workshop to be given by Charles Magnante, well known artist and instructor from New York.

The Ontario Branch of the Canadian Registered Accordion Teachers' Association voted to present \$500 to the Toronto Symphony Orchestra for a concert given in November when the Symphony presented accordion artist Andy Arcari who played his own "Concerto in D Minor" with the orchestra. One hour of this two hour program was broadcast by the C.B.C. New officers of this accordion association are Gregg Arnason, B.A., R.T.M., president. Vice-President is Jerry Gingolani; Secretary, Myrtle Penfold, R.T.M.; Treasurer, Ronald Waddington, R.T.M.; Directors, Nick Antonelli, Ted Bell, Helen Milne, George Occhipinti and Elio Viola.

Ronald Sweetz of Florida, who was adjudged world accordion champion in Saarbrücken at the world contests in August was presented in November at Carnegie Hall, New York, with the Symphony of the Air—formerly the NBC Arturo Toscanini Symphony Orchestra. Ronald played the Arcari Accordion Concerto in D Minor, under the direction of Michale Privitello. Appearing on the same program was the "boy wonder of the world"—Joey Alfidi, who assisted in the conducting of the orchestra and also presented the Mozart Piano Concerto No. 20 (in D Minor). Joey Alfidi is the 8 year old boy wonder, who plays a number of instruments and has been heard and seen on various radio and TV programs.

The Thomas Prime Accordion College, Nelson, B.C. Canada, has successfully opened and operated over 15 studios in that area in the past ten years and plans for the operation of several others in the near future.

The Central District Convention of Junior Music Clubs of Oklahoma, in November, was preceded by an hour long program of accordion ensemble music by the McDonald Accordion Studios. Students of Billye June Evans, Oklahoma City, also were presented on the Convention programs.

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Audio-Visual Aids ...

By Robert F. Freeland

BOOKS

Casavant, A. R. "The Complete Book of Precision Drill." Arc Publishing Company, Box 1124, Chattanooga, Tennessee. \$7.50.

A book of 200 pages of "know how" for the interested Marching Band Director. Plastic Spiral Bound-Text, Drawings and Diagrams. Theory of Drill, Mechanics, Music, Routines etc. Written by a High School Band Director for High School Band Directors.

Weiler, Walter D. "High Fidelity Simplified (3rd edition). John. F. Rider Publisher, 116 West 14th St., N.Y. 11, N.Y. \$2.50.

Gives you the complete up to the minute hi-fi story, and answers questions about tuners, changers, amplifiers, tape recorders, speakers, record players, etc.

RECORDINGS

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Eleven excerpts from classical works selected by Mr. Bennett to prove his theory that "classical" music is really the most popular of all popular music. Among other selections we find: Grieg's "Morning" from the Peer Cynth Suite No. 1; "Intermezzo" from ACT IV of Carmen by Bizet; "Largo" from the New World Symphony by Dvorak; Excerpts from "Polovetzians Dances" by Borodin etc. A fine idea for a gift.

An Album of Military Band Music. Band of the Grenadier Guards conducted by Major F. J. Harris. One 12 inch LP London ffr disc #LL1622. \$3.98.

Contents: Holst—First Suite for Military Band in E Flat; Rosse—Mer-

Robert F. Freeland is considered by many as the most outstanding authority on the subject of Audio-Visual Aids in Music in America. He has perhaps viewed and studied more motion picture films and slide films on music education and related subjects than any other music educator. He possesses one of the largest known recording libraries. He is also an excellent clinician and lecturer. All correspondence concerning his monthly reviews in this magazine and available guest appearance dates should be sent direct to: Robert F. Freeland, Helix High School, La Mesa, California. . . . (The Publisher)

chant of Venice and Portia and Doge's March; Answell—Three Irish Pictures; Wood—Three Dale Dances.

This record presents the military band at its most expansive. It employs the full range of the instruments in pieces of concert length and stature. The emphasis is on descriptive pieces, on music for relaxed and attentive listening.

The Gustav Holst "First Suite" was first performed at the Royal Military School of Music in 1923 and it was received with such enthusiasm that he later rescored it for full orchestra. Holst, who was trombonist with the

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Carl Rosa Opera Company, has done much composing and arranging for military bands.

Frederick Rosse was best known for the incidental music which he composed to accompany productions of classical plays. Educated at Harrow and studied music at Leipzig, where he shared a room with Delius.

John Ansell, for many years musical director at the Alhambra Theatre, composed many pieces suitable for military band including a number of marches.

Arthur Wood, musical director of Daly's Theatre, gives us an example of an enchanting example of his own original work.

Beautifully performed by the Band of Grendier Guards founded in 1656 as "The Royal Regiment of Guards," by King Charles II.

French and American Military Marches. Francois-Julien Brun conducting the Band of the Garde Republicaine. One 12 inch Angel Record #35260. \$3.48. (LP).

Contents: (Side one) "La Marseillaise"; "The Caucasian Grenadier"; "Salute to the 85th Infantry Regiment"; "The Brave Soldier"; "Sound of the Bugle"; "Defile de la Garde Republicaine"; "Saint-Cyr or La Gallette" by Alazard; "Trocadero" by Pares. (Side Two) "National Emblem" by Bagley and "The Star-Spangled Banner" arranged by Pierre Dupont; The five Sousa Marches are "Stars and Stripes Forever"; "Washington Post"; "El Captain"; "High School Cadets"; "The Thunderer."

Formally organized in 1852, the musicians still wear Napoleonic dress hats and gold-braided black and red uniforms. Over 80 musicians, most of whom are holders of First Prizes from the Paris Conservatory where many of them now teach, this Band derives its brilliant reputation from the virtuosity and talent of its individual members. Highly recommended.

Handel: "Messiah." Leonard Bernstein conducting The New York Philharmonic Orchestra, Adele Addison, soprano; Russell Oberlin, Counter-tenor; David Lloyd, Tenor; William Warfield, Baritone and the Westminster Choir with John Finley Williamson, Director. Two 12 inch LP Columbia Masterworks Records #M2L 242, \$7.98.

A newly recorded release of Handel's *Messiah*, performed under Leonard Bernstein, Carnegie Hall, New York City. Some controversy has been stirred up which warrants a few words. (1) The use of the Ebenezer Prout edition and (2) the reformulation of three parts of the work into two parts: (Christmas Section and Easter Section).

Comparatively small orchestral forces have been used and the chorus has been used in varying strength, according to the needs of the separate pieces. Handel's system of dividing the orchestra into "conripieno" and "senza ripieno" groups has been carefully followed, with the larger group used sparingly, mainly in the brilliant choral sections. All "padding" (such as the extra wind parts given in the Prout edition) is suppressed, except for a few beautiful touches by Mozart. As the conductor said "I sincerely believe that there is much to be gained by these changes in terms of form, meaning

and dramatic presentation." "This version of 'Messiah,' then, is offered in the spirit of deep love for the music and reverence for its textual significance, combined with the joy of a fresh approach."

Surfaces and quality of tone is above average. Highly recommended.

Music of the Medieval Court and Countryside. New York Pro Musica, Noah Greenberg, Musical Director. One 12 inch Decca Gold Label Series, \$4.98 (Decca DL 9400).

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Among the selections that are outstanding are: "Viderunt," Leonin; "Hostis Herodes," Dufay; "Ave Regina," Dufay; "There is no Rose," Anon. English; "Riu, Riu" (Anon. Spanish); "Nowell, Newell," Richard Smert. A beautiful album and most highly recommended.

Richard Strauss: Ein Heldenleben op 40. *Saxon State Orchestra, Dresden, Karl Bohm, conductor. One 12 inch LP Decca Gold Label Series # DL 9927. \$3.98.*

"A Hero's Life" and the hero was Richard Strauss, composer at 34 years of age. The programmatic course of the music falls into six large sections, each easily distinguished. It is only after repeated hearings that one becomes aware of the large sections, encompassing the whole work, which makes it symphonic. The great flourish of the horns is prefaced by introduction of the strings and bassoons, building to a crisis of expression setting forth various aspects of the hero's character: self-esteem, profundity, determination, etc. Highly recommended as a performance of excellence with superb understanding of the composers score. (Recorded in Europe by Deutsche Grammophon).

FILMS

"Wherever She Goes." One 16mm Sound Film. Black & White. Running time 80 minutes. Eileen Joyce playing the piano accompanied by the London Philharmonic Orchestra. Brandon Films, Inc., 220 West 57th St., New York 19, N.Y. (Film Center in Chicago & Western Cinema Guild in San Francisco. \$17.50 per day.

This film is based on actual incidents in the early life of Eileen Joyce, the Australian concert pianist. Eileen the child, played by Suzanne Parrett, is a determined, likeable little girl, who plays the mouth organ so that she can collect sixpence for her piano lessons. (Eileen first learns to play the piano at St. Joseph's Convent.) Brought up in the bushlands of Tasmania, the daughter of a poor prospector, the child encounters many disappointments before she reaches her goal. Unglamorized, but convincing in its simple directness, the film is excellently photographed, holds interest and has the added treat for music lovers in the playing by Miss Joyce. Teachers of music will find this entertaining and

inspiring film a valuable aid in awakening interest among their students.

Brahms and His Music. One 16mm film, black and white \$68.75 or full color \$125.00. Sound Coronet Film Co., Coronet Bldg., Chicago 1, Illinois.

This 16mm film takes note of the controversies which raged about Brahms' music during his lifetime, as well as other events which were significant in the development of the man and his music. Photographed in Austria and Germany, the film recreates Brahms' life among scenes closely associated with his development as a composer. People who were important in Brahms' life were depicted, as are various aspects of his life from childhood to his last days.

These visual elements are built upon musical excerpts which indicate the variety of forms in which Brahms composed. The selections indicate the style of composition which ranked Brahms primarily with the classicists.

Hazel Gertrude Kinsella, Professor of Music at the University of Washington served as educational music consultant for the film. Most highly recommended.



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SMPTE Ranks Jones University As Tops

The Society of Motion Picture and Television Engineers has ranked Bob Jones University as one of the top three schools in the United States in the field of motion picture instruction. UCLA and the University of Southern California are the other two schools rated in the big three in their cinematic production courses.

According to a survey published in the "Journal of the SMPTE," Bob Jones University is the only school in South Carolina offering work in motion pictures and one of eight institutions in the country offering degrees in this field. Only three other schools (UCLA, the University of Southern California, and Boston University) are listed with Bob Jones University as offering the master's degree in cinema.

The four other schools whose undergraduate degrees in the motion picture field are recognized by the SMPTE



Cinematographer Bob Craid and Director Katherine Stenholm discuss camera movement for a "take" in the production of "Heavenly Harmonies," award winning Christian musical picture produced by "Unusual Films" of Bob Jones University, Greenville, S. C.

survey are New York University, Columbia University, City College of New York, and the University of Miami at Coral Gables, Fla.

Fifty-five colleges and universities in all were listed in the survey as offering one or more courses relating to the motion picture field. These were classified as general courses, the motion picture as a mass communication medium, production, projection, and the business end of the industry (distribution, advertising, etc.).

Mrs. Gilbert Stenholm is chairman of the Division of Cinema of the Bob Jones University School of Fine Arts and director of "Unusual Films," the Christian and educational motion picture enterprise of the University.

Since the fall of 1950, when the "Unusual Films" studios were completed, Mrs. Stenholm and her staff and students have produced more than a dozen major Christian films, five of which have won national awards. "Wine of Morning," the most spectacular of these, is the only film to date which has won all four top awards of the National Evangelical Film Foundation. These were for the best Christian film of the year, the best actor of the year (Al Carter, the student who played Barabbas), the director of the year (Mrs. Stenholm), and the producer of the year ("Unusual Films," Bob Jones University).

In addition to its major films, the University studio has released several television programs and short promotional features. The latest TV venture has been production of a series of thirteen programs on color film which will be distributed nationally by the American Council of Christian Churches. This series, entitled "A Look At the Book," features Dr. Bob Jones, Jr., president of the University.

"A Look At the Book" will soon be made available for showings other than television on a rental and long-lease basis, direct from "Unusual Films."

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